

Sets in Order

THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

## SQUARE DANCE CALENDAR

JANUARY 1965

Prepared Expressly for Square Dancers  
by **Sets in Order**  
The Official Magazine of Square Dancing

<b>Asilomar</b> When would be better than a winter vacation at Asilomar? Order a Square Dance Instructional or Refresher on the Monterey Peninsula. The dance for the week-end session, Feb. 5-7, and for the week-long session, Feb. 8-12.		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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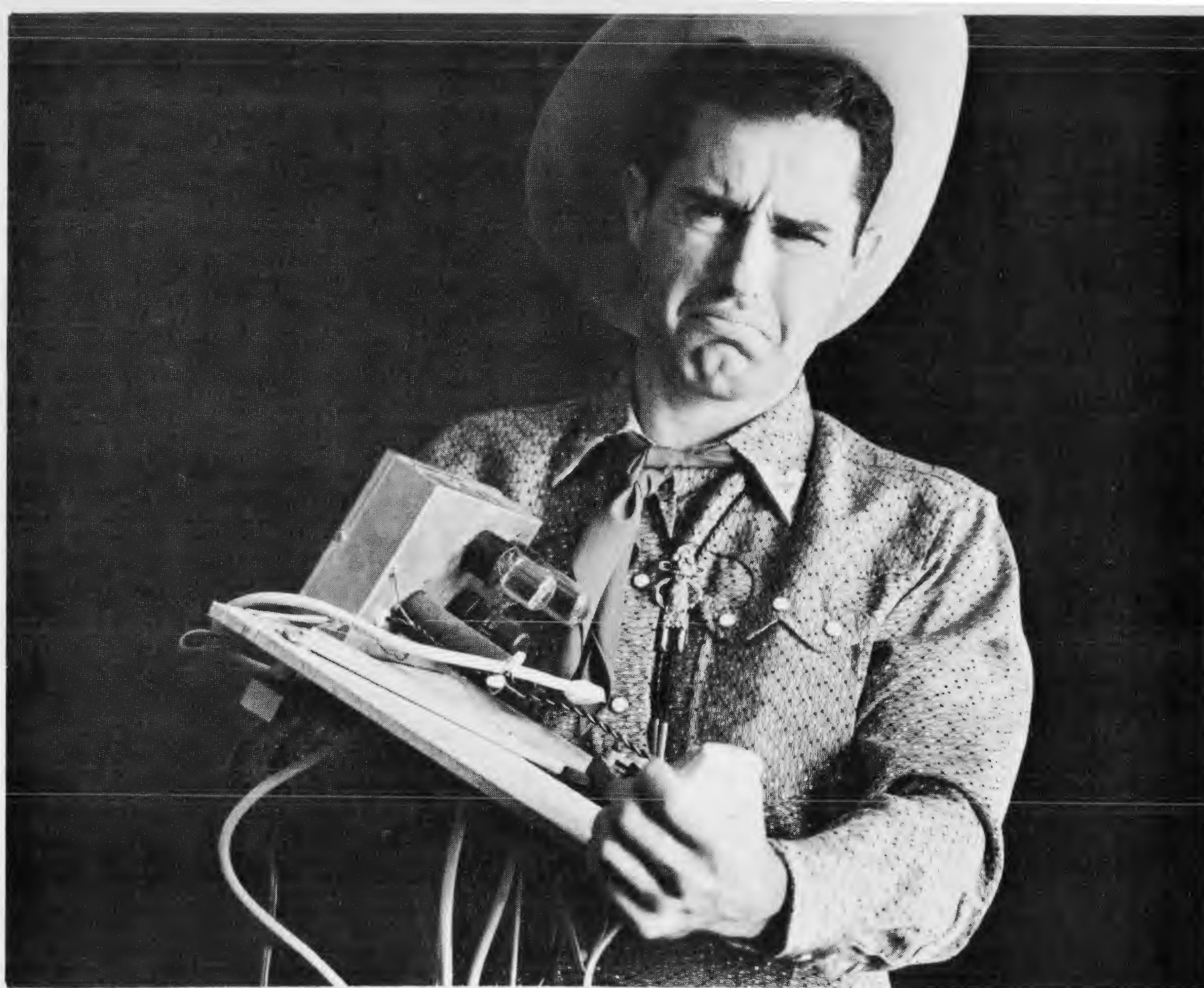
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

... Sets in Order is my favorite publication and I look forward to its arrival each month.

Johnny Creel  
Metairie, La.

Dear Editor:

... Thanks for "The Little Things That Count" (Style Series, SIO, October, 1964). It seems to me that the first lessons in any square dance class might well include a review of the basics of courtesy that are the regular thing in a ballroom dancing class. Perhaps if we taught *dancing* instead of mere execution of callers' commands, people would learn the joy of moving rhythmically to music and would not wear themselves out seeking new combinations of awkward movements that are no fun to watch or to do — for very long. Of course, adults who sign up for square dance classes might be expected to know the basic courtesies, but a little refresher course, diplomatically inserted in the early lessons, would do no harm.

Clarence Metcalf  
Sharon, Mass.

Dear Editor:

Sets in Order has been an invaluable guide in helping us to select new records. We do not have a caller here in Marquette; we bring in callers from other areas about once a month. Seven clubs are active here and we all dance to records, so you can see how important your record section is to us.

Robert W. Moss  
Marquette, Mich.

Dear Editor:

... I usually receive each month's copy (of Sets in Order) about the middle of the following month, which is pretty good, I guess, for sea-mail delivery and post-free at that.

I find it hard to pick out what I like best of the mag because I like it all but I especially like the Back Cover Cartoon, Experimental Lab, As I See It, Style Series, 'Round the Out-

(Please turn to page 38)

## Sets in Order RECORDS

### NEW RELEASES

ROUND DANCE

SIO 3149

MOON OF MANAKOORA

A Waltz

By Tom and Jean Cahoe

DANCE-A-LONG

A Two Step

By Louis and Lela Leon

### POPULAR RELEASES

#### SQUARES

- SIO 150 COCOANUTS  
Called by Tommy Cavanaugh
- SIO 149 MARY LOU  
Called by Earle Park
- SIO 148 I'VE GOT A HAMMER  
Called by Lee Helsel
- SIO 147 HARD HEARTED HANNAH  
Called by Jack Jackson

#### ROUNDS

- SIO 3149 MOON OF MANAKOORA  
By Tom and Jean Cahoe
- DANCE-A-LONG  
By Louis and Lela Leon
- SIO 3148 WE'RE LIVING  
By Roy Close and Bernice Jones
- FORGOTTEN WALTZ  
By Tom and Helen Wood
- SIO 3147 YESTERDAY'S MEMORIES and  
BABY GUITAR
- SIO 3146 CHANGE IN ME and  
TIN WHISTLE SERENADE

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#### SPECIAL NOTE

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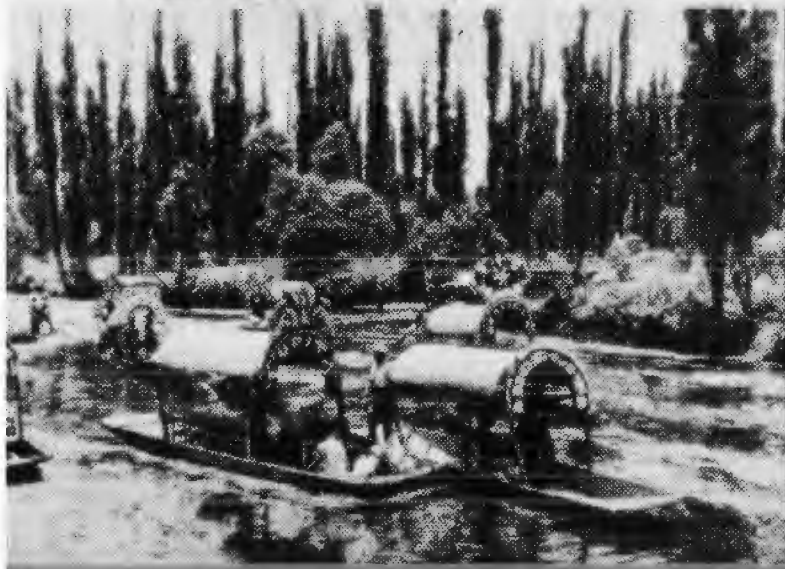
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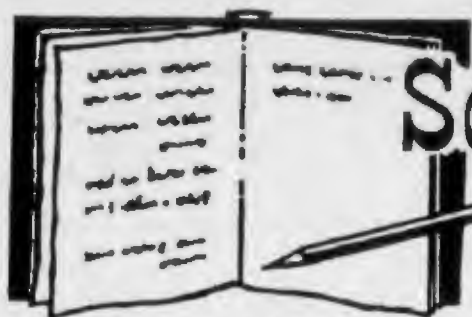
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# Square Dance Date Book

- Jan. 9—B'n'B El Dia del Reyes Hoedown  
McCabe Hall, Civic Audit., San Jose, Calif.
- Jan. 10—March of Dimes Benefit Dance  
Ranchland, Mechanicsburg, Pa.
- Jan. 15-17—17th Ann. So. Ariz. S/D Festival  
Ramada Inn, Tucson, Ariz.
- Jan. 17—Florida Round Dance Spectacular  
Munic. Audit., Sarasota, Fla.
- Jan. 23—St. Paul Winter Carnival S/D  
Jamboree, St. Paul, Minn.
- Jan. 25—Seaforth Whirl-A-Ways Jan. Jamboree  
S.D. H.S., Seaforth, Ont., Canada
- Jan. 27—Les Alouettes 10th Anniv. Jamboree  
Circle "O" Hall, St. Boniface, Man., Canada
- Jan. 28—Tenakill Twirlers Sno-Ball  
Bryan School, Cresskill, N.J.
- Jan. 29-30—1st A-Square-D of Ariz. Statewide  
S/D Festival, Phoenix, Ariz.
- Jan. 29-30—Oregon State Winter S/D Festival  
Fairgrounds, Eugene, Ore.
- Jan. 30—Panhandle S/D Assn. Jamboree  
Bunavista Cafeteria, Borger, Texas
- Jan. 30—7th Annual Benefit Dance  
Brendel Elem. School, Grand Blanc, Mich.
- Jan. 30-31—Rogue Sis-Q Callers So. Oregon  
Pow Wow, Britt Hall, So. Ore. Coll., Ashland
- Jan. 31—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.
- Feb. 5-6—10th Ann. Miss. S/D Festival  
Heidelberg Hotel, Jackson, Miss.
- Feb. 6—The Virginia Jamboree  
Skating Rink, Purcellville, Va.
- Feb. 6—Calgary & Dist. Assn. Sweetheart  
Dance, Calgary, Alberta, Canada
- Feb. 7—A-Square-D Sweetheart Ball  
Palladium, Hollywood, Calif.
- Feb. 7—14th Ann. Palomar Assn. Jamboree  
Comm. Recr. Ctr., Oceanside, Calif.
- Feb. 7—3rd Ann. Winter Carnival Square  
Dance, Erie, Pa.
- Feb. 10—Pageant of Light Square Dance  
Exhibition Hall, Fort Myers, Fla.
- Feb. 12-14—13th Ann. Houston Round Dance  
Fest., Sheraton-Lincoln Hotel, Houston, Tex.
- Feb. 13-14—Heidelberg Hoedowners Annual  
Schloss Dance, Heidelberg, Germany
- Feb. 19-21—Annual Kross Roads Squar-Rama  
Memorial Audit., Fresno, Calif.

# Sets in Order

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

VOL. XVII NO. 1

Printed in U.S.A.

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Second class postage paid at Los Angeles,  
California

Subscription: \$3.70 per year (12 Issues)  
American Funds

**PLEASE NOTE:** Allow at least three weeks'  
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Photographer	Joe Fadler
Art Consultant	Frank Grundeen

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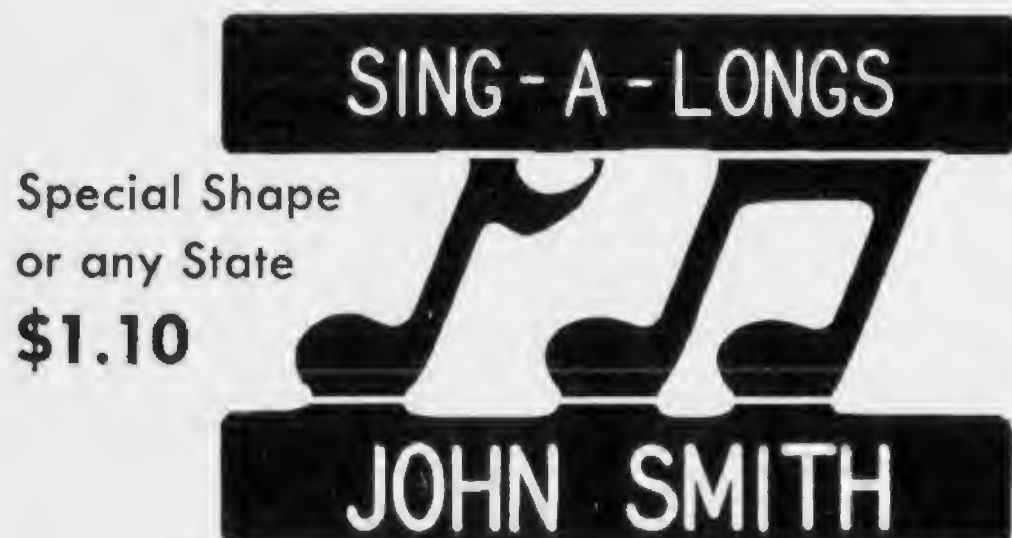
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# **SINGING CALLS**

**BALLIN' THE JACK — Longhorn 144\***

Key: F

Tempo: 118

Range: High HB

Caller: Bill Peters

Low LC

**Musical:** Standard 4/4 — Clarinet, Violin, Guitar, Piano, Drums, Bass, Banjo, Vibes, Trumpet

**Synopsis:** Complete call printed in Workshop

**Comment:** Well played music and excellent recording quality. Played in 4/4 time at a slow tempo but a good dance and swinging music makes this fun to dance and call.

Rating: ☆☆☆

**SAY HELLO — Blue Star 1751**

Key: E flat

Tempo: 132

Range: High HA

Caller: Buford Evans

Low LC

**Musical:** Western 2/4 — Piano, Guitar, Trumpet, Clarinet, Drums, Bass

**Synopsis:** (Break) Circle left — swing — allemande — weave — do sa do — allemande — promenade. (Figure) Heads square thru — eight chain thru — swing — allemande — promenade.

**Comment:** A good tune and a well timed and easy pattern.

Rating: ☆☆☆

**COCOANUTS — Sets in Order 150\***

Key: C

Tempo: 128

Range: High HD

Caller: Tommy Cavanagh

Low LC

**Musical:** Standard 6/8 — Guitar, Piano, Bass, Drums, Banjo

**Synopsis:** Complete call printed in Workshop

**Comment:** Exciting music in march tempo. The bouncy tune and well written dance patterns with interesting lyrics makes this dance great to call and fun to dance.

Rating: ☆☆☆

(Reviews continued on page 48)

HF	
HE	
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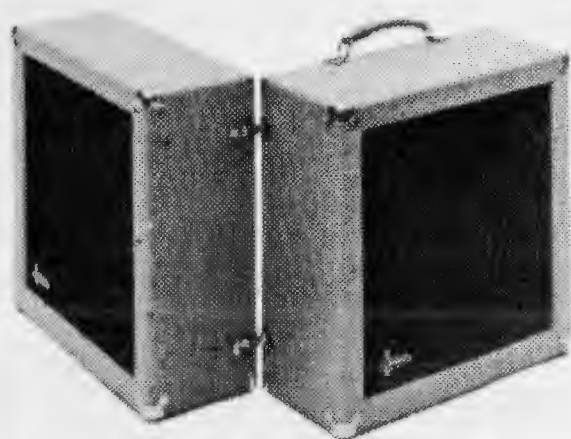
## **HOW TO USE THE RECORD REPORTS**

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

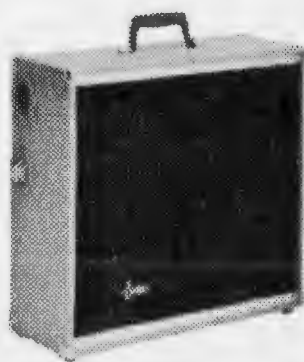
Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆Exceptional, ☆☆☆Outstanding.



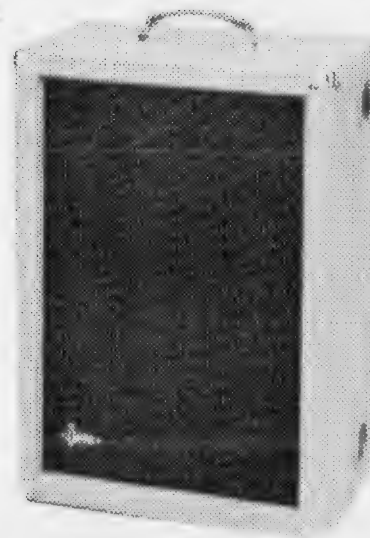
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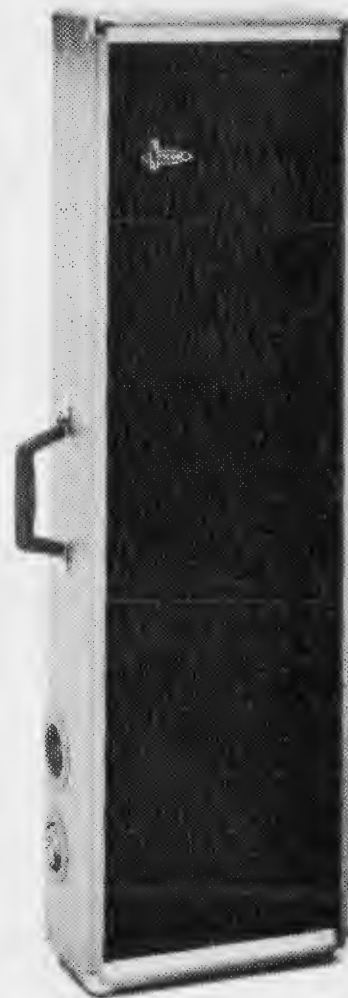
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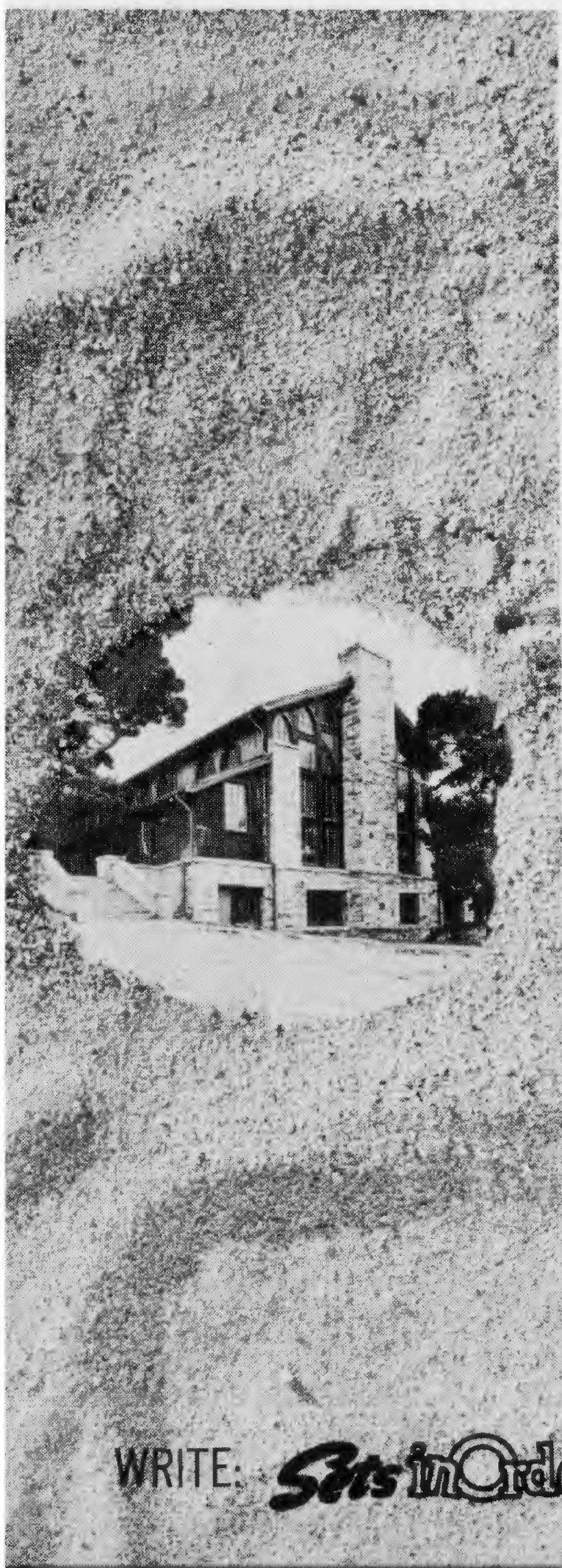
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WRITE:

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# AS I SEE IT

bob osgood

January 1965

**H**OW MANY PEOPLE square dance in your area? 100? 1,000? 10,000? Regardless of what your answer might be, would you be able to take care of twice that number if a sudden surge of square dancing enthusiasm were to sweep across the country?

During the last few years, quite a bit of experimenting has been going on; experimenting in ways of drawing the attention of a non-dancing public to the field of square dancing. Today, the pieces are beginning to fit together and it's not impossible that one day, soon, the greatest all-out square dance recruiting program on a national basis may be available to us all.

Up to now, it would have seemed impractical to advertise square dancing on a national scale in publications such as Life, Look and Time, just as an example. The interest that would result from such a campaign would be felt not only in the larger areas but in rural communities all across the country. In some of these, square dancing would be well entrenched. In others, the activity might be on a shaky basis. And there's nothing worse than building a demand for something when that demand may not be properly fulfilled.

If non-dancers, oblivious in the past to local square dance campaigns, might suddenly fall victim to a barrage of square dance publicity on the national level, the impact could be overwhelming. Stop and ask yourself, would your area have enough halls to take care of the beginner classes and the clubs that would eventually result? Would your area be able to supply top grade caller-teachers who might assure these enthusiasts that they would be safely and enjoyably conducted into class and club?

These questions are not based on just so much wishful thinking. They are the first step in the development of a gigantic campaign designed for next fall and to be announced in

the coming months. The extent to which you and your area will benefit from such a campaign depends, at this stage of the game, upon your own area preparation.

*Dancers associations*, here is your opportunity to truly be of service to the clubs and square dancers in your area.

*Callers*, now is the time to begin thinking big. If your classes this past September numbered only two or three squares, start planning now what you would do if you suddenly had from seven to fifteen squares.

None of us has a thing to lose in at least taking the first positive steps toward an intelligent expansion program. If your area is truly ready for growth, if the attitude of the dancers and the callers is conducive not only to bringing newcomers into the activity, but keeping them there once they've been properly indoctrinated, then perhaps this coming year will be the biggest one ever for you.

Watch these pages carefully in the coming months for more on this same subject.



## Inventory Time

**T**HE LATE ED DURLACHER, whose "Honor Your Partner" records became a household word and introduced so many school children to square dancing, was a firm believer in keeping track of progress in the activity. It seemed to us that he was constantly taking a poll on



some square dance subject or another and he had a special passion for inventories.

"At the close of each fiscal year," he wrote us one time, "it is the custom for all business concerns to take a true inventory of their stock on hand. In this way they can determine whether or not they have had a successful year and what stock is moving and what is not. From the results of this inventory, they can plan for the future, knowing what their clientele buys.

"We in square and round dancing should also each year take an inventory of what we have and what we are enjoying the most. Rather than dealing in commodities, we are dealing in people and their recreation. For this reason, our inventory must be mighty exact, else we stand to lose more than we believe we can afford to lose. Where the success of commodities is known by their sales, people are known by their acceptance and comments. So, as we list each item for our inventory, we must mark down what we have and what we do not have for a true picture.

"As we look around the country, we find areas where a couple of years ago square and round dancing were very popular where they now have fallen off for one reason or another. In other sections of the country, square and round dancing continue to be popular. Then, in still other areas, squares and rounds are just getting a toehold."

It was Ed's feeling that every dancers association and every callers association should at the beginning of a new year carefully assess the local square dance picture and take stock of itself.

As a starting point and as a joint project of both the callers and the dancer groups in any area, it might be well to discover how many dancers were active during the year just ended. Then, from the callers find out (1) how many classes were held, (2) how many newcomers were originally enrolled and (3) how many graduated. Of this number, (4) determine, if you can, the proportionate number of these that went on into an organized square dance group.

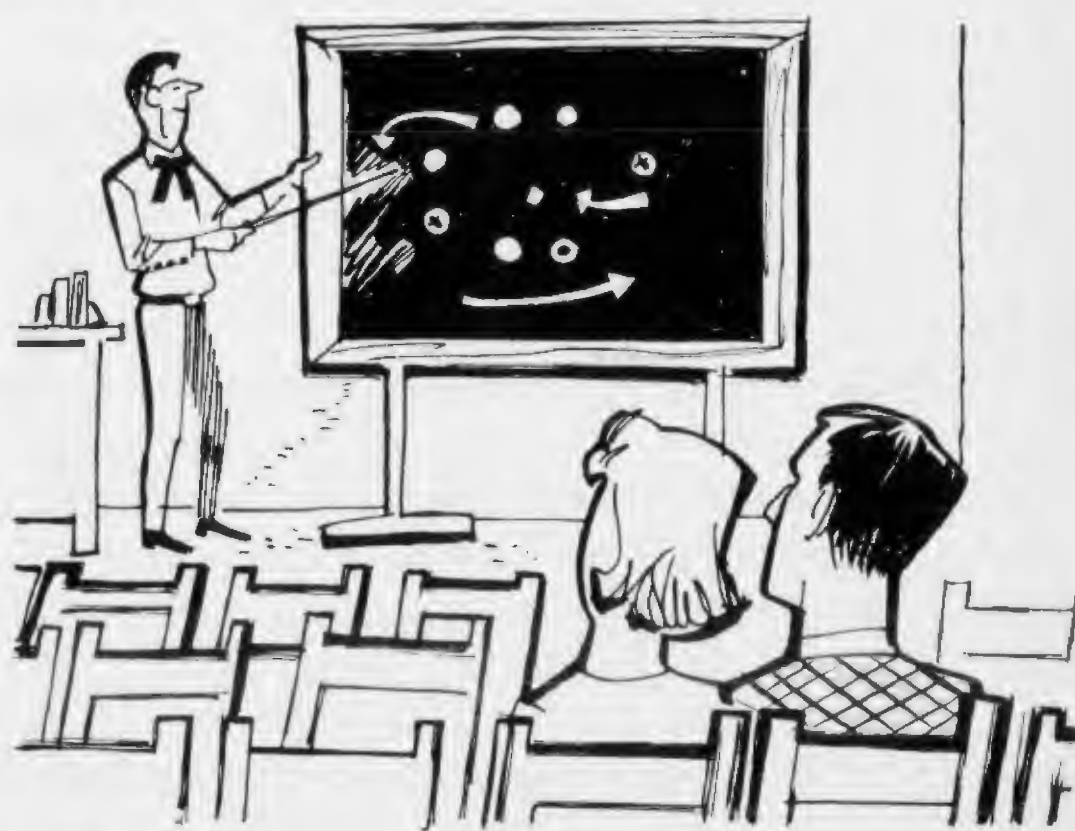
The outcome of this questioning can point the direction for future activities of square dance organizations. Just how good a square dancing year was 1964? Then, as a result of the findings, how much better can 1965 be?

It's in your hands.

## Convention Panels

THE GIANT SQUARE DANCE was in full swing. Out in the dance halls some 12,000 dancers from all parts of the country were having the time of their lives. Here in the small auditorium, with chairs set up to hold some 200 persons, a relatively few dancers were scattered about listening intently as different members of a panel earnestly discussed opinions pertinent to the future of the square dance activity.

The scene was not an unusual one. It has been repeated year after year at the National Square Dance Conventions and yet no one has thus far come up with a significant plan to encourage better attendance at these important discussion sessions.



To truly be a *convention*, there must be a serious approach to these annual affairs. For years we have been impressed with the outstanding leadership provided for the panels. We've also been intrigued by the interesting subject matter the sessions have covered. However, despite all of this and regardless of the fact that the meetings have received nationwide publicity, attendance at these sessions has been sadly lacking.

We've felt for so many years that if each person attending a convention would spend just one hour attending a single panel or "think-session," the cause of square dancing might indeed have benefited.

Panels themselves may need a face-lifting and a more careful study may be necessary before these sessions can hope to attract a greater percentage of the dancers. However, even without changes, the material covered in these meetings is often quite helpful. If the



gist of each session could be carried back and reported to each club, then the good of these conventions would be felt by a far greater audience.

A recent move on the part of the National Square Dance Convention Executive Committee to set up a liaison with square dance associations all over the country, might be the start of a plan that could help to bring more square dancers into closer contact with this phase of the convention.

With the cooperation of all area associations, each club might receive a "panel packet." In the packet would be a descriptive folder on all of the panels to be featured at the convention. Also included would be a series of different colored tickets, each one good for an admission to a different panel. Upon determining who among the club's members would be attending the National, the club president might ask various members to be the club's *personal representatives* at the panels. The names of these *representatives* would be written on the face of each ticket, making the invitation even more personal.

Further incentive would be the request that these people bring back reports on the panels they attend so the club as a whole may indirectly benefit from the experience.

This personal tie-in of the "big event" and the local square dance club is an important step, we feel, in making the National Convention a more useful *service organization*. Once dancers discover that these panels can be informative and valuable—if, in truth, they are—then the panel idea in time may serve as a main attraction in bringing more people to the event.

### *Research Marches On*

ONE OF THE MOST EXCITED GROUPS in the square dance circles these days is *The American Square Dance Workshop*. Members (and there are about 1,000 of them) are located in cities all over the United States. For the past five or six years, these folks have been experimenting with all phases of square dancing. The early and traditional contras may be the project of a group in Los Angeles. Members in other cities may be enthusiastic about some early quadrille, an original polka or round dance find; while a group in yet another area may be making a field trip to view one of the outstanding dance groups touring the United

States from Europe, the Orient or Latin America.

Research in early American dancing, looking for the roots of our contemporary square dance, is proving to be an inspiring hobby for these people. A large part of their pleasure comes from traveling overseas, dancing with square dancers in other countries and taking an active part in dance programs of other lands.

The American Square Dance Workshop's first European tour was held with thirty-two members who toured Scandinavia and Europe in 1961. They danced in London, Paris, Norway and Germany, providing members of the group with a never-to-be-forgotten experience. In 1962, eleven squares of dancers under the organization's banner danced with the British in beautiful Victoria Halls, London. Another time, they filled the famed Heidelberg Castle in Germany, and yet another time exchanged dances with the Swiss at a hotel beside Lake Lucerne.

This past year, nine squares from the Workshop danced with the Japanese outside of Tokyo and spread their square dancing fun and picked up new ideas throughout the Near East.

Plans are in the works for a trip in August of 1965 with one unit, including Bob and Nita Page and Arnie and Jan Kronenberger, heading for London, Amsterdam, Paris, Rome, Lucerne and Munich. Another group with Carolyn and Frank Hamilton and Becky and me will start out in Copenhagen, travel through the Hans Christian Andersen country of Denmark, then head up through the fjord country of Norway, flying from there to Sweden, Finland, and West Berlin.

Finally, both groups will come together in Frankfurt and take part in the *Annual All-Europe Square Dance Roundup* in that city. More than 1,000 dancers from all parts of Europe will meet with the group for the three-day extravaganza.

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*Middle round the middle  
With a double cut across*

● Last thought . . . even better than sending Postmaster General Gronouski several lists of petitions on the proposed square dance commemorative stamp . . . send some personal letters, they'll make a better impression.



# WHAT ARE THEY DANCING?



**W**HAT'S A TYPICAL evening's square dance program these days? Does it differ much from one section of the country to another? What rounds are they doing at square dances? On these pages we take a sampling of dance programs as of last November and present them for comparison—to each other and to what is being danced at club dances attended by you, the reader. Our grateful thanks to the callers who aided us by sending typical club dance programs. Round dances are indented.

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*New Orleans, La.*—Rip 'n' Snort Club—14 years old—18 squares—Caller, Johnny Creel

Opening Hash	Hey Li Lee Li Lo	Dancing on a Moonbeam
I'm Alone Because I Love You	Harvest Moon	Swing Star Thru
Lonesome Two Step	Loop the Loop	Broken Heart
Wheel & Deal/Cloverleaf	My Heart Skips a Beat	Georgia Blues
Ragged but Right	Two Hearts Waltz	Rosetta
Fiesta	Centers Thru/Close Gate	Understand Your Man
All 8 Swing Thru	Are You From Dixie?	

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*Nanaimo, B.C., Canada*—Circle and Square Club—10 years old—7 squares—Caller, Vic Busa

Pot Luck Special	Swing Star Thrus	Some Folding
Ring Ring the Banjo	Love Ya	Fraulein
Lonesome Two Step	Pennsylvania Waltz	Bye Bye Blues
Fold Back Finale	Triple Duck	Whirlwind
My Heart Skips a Beat	Wait for the Wagon	Tennessee Polka
Manning's Mixer	Dancing Shadows	Fraulein
Reverse Eight Chain Thru	Curly Eights Cross Over	San Jacinto Star
Bless 'Em All	Sugar Coated Baby	Have I Told You Lately
Keeshka Polka	Happy Waltz	

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*Barrie, Ont., Canada*—Barrie Beaux and Belles—2 years old—9 squares—Caller, Lorne Hay

Warm Up Patter	Circassian Circle	Hey Li Lee Li Lo
Star Thru/Star Thru Breaks	Wheels Quadrille	Anniversary 2-Step Mixer
Hot Lips Mixer	Linda	Star Formations
Fun Level Patter	Pazzo Pazzo	Moonlight Bay
I've Got a Hammer	Square Thru/Chain Thru Breaks	City Lights
Fraulein	Sweet Poppa	Fun Hash
Swing Thru & Variations	Cry Baby	Gold and Silver
Southtown U.S.A.	Wheel and Deals	Closer Maverick Waltz Mixer

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*Little Rock, Ark.*—Lads and Lassies—8 years old—6 squares—Caller, Ken Golden

Warm Up Figures	Lucky	Jose
My Heart Skips a Beat	Squaring Around Figures	Hermosa's Hornpipe Contra
Cast-Off Figures	Believe Me	Hash 'Em Up
Don't Let the Rain Come	Arkans. Trav. Varia.	Sheik of Araby
Hooten Toot	Dreaming of You	City Lights
Swing Thru Figures	Lonesome Two Step	Mix 'Em Up Hash
Hey Li Lee Li Lo	Crazy Circulate	Hello Dolly
Swing Star Thru	Mission Bells	Cry Baby
Rosetta	Circulate & Run Figs.	

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*Temple, Okla.*—Temple Squares—4 years old—4 squares—Caller, Stub Davis

Opening Hash	Swing Thru/Acey Ducey	You're the Reason
Howdy Neighbor	Island in the Sun	Old Time Waltz
Left Footers One Step	Clarinet Capers	Guest Caller Hash
Square Thrus/Centers In	Could Have Danced All Nite	Walking to Kansas City
Jambalaya	Whirlwind/Frantic Frolic	Hey, Look Me Over
Fraulein	Grand Old Flag	Closing Hash
Wheels & Deals	Guest Caller Hash	Goodnight Little Girl
Hey Li Lee Li Lo	She's Gone	
Salty Dog Rag	Circulate Figures	



*Spokane, Wash.*—KD Squares—10 years old—2½ squares—Caller, Kermit Decker

Birds of a Feather	Kentucky Home	Just a Little Street
Triple Chain Breaks	Crossed Up Gals	Fraulein
Walking My Sugar	Wheel & Deal Hash	English Starline
Let Me Call You Sweetheart	Ida	She's Dreaming that She's
Fiesta	Under Her Spell	Swinging with You
Hot Lips	Hi Lili	Lonesome Two Step
Centers In/Cast Off 3/4	Lazy Summer Days	Silk and Satin
Viceroyette	Duck Plucker	Lucky
Ramblin' On	How Come	Pazzo Pazzo
Hooten Toot	I Don't Love No One Temporarily	
Pennsylvania Waltz	Dancing Shadows	

*Albion, Mich.*—Albion Amblers—6 years old—18 squares—Caller, Wendell Abbott; Rounds—

Sam Nays		
Confused Gents/Petti. Parl.	Circulate & Run Hash	Wagon Wheel/Wrap-Around Hash
Wild Over You	Hey! Look Me Over	Evening Train
Kentucky Home	Change in Me	Lonesome Two Step
Outsides In/Outsides Out	Crossfold/Crosswind	Centers Out to Dixie Twirl
Hard Hearted Hannah	Southtown U.S.A.	Rosetta
Dixieland Two Step	Georgia Blues	C'Est Magnifique
Swing Thru Break & Hash	Intro. to Spin the Top	Second Fling
Hey Li Lee Li Lo	She's Your Girl	Mission Bells
Golden Gate Waltz	Dancing Shadows	

*Somers Point, N.J.*—Beachcombers—4 years old—8 squares—Caller, Bill Thiede

Turn Thru/Warm Up Hash	Circulate/Centers Run	Never Should Have Told You
She's Your Girl	Let Me Call You Sweetheart	Rollin' On
Harvest Moon	Cloverleaves/Wheel & Deal	Green Door
Swing Thru/Spin the Top	Is You Is	Wheel and Spread
Take it Off	Kentucky Home	Dancing on a Moonbeam
Tic Toc Melody	Ol' Times	Hash/Everybody Chain with
Cast Off Figures/Two's Co.	Island/Dixie/Everybody Chains	Do Paso
Red Hot Momma	Into Each Life Rain Must Fall	Rosetta
Whispering	Lonesome Two Step	Mannita Waltz
Centers Thru Close Gate	Acey Ducey/Fold Figures	
Hello Dolly	It's So Nice	

*Savannah, Ga.*—Savannah Squares—6 years old—32 squares—Caller, Reggie Kniphfer

Square Thru Dixie	Green Door	Walking to Kansas City
Crooked Deal	Wheel & Deal Plus ½	Dixie Daisy
You Know She Loves You	Arky 8 Chain Thru	Dixie Star Thru
Romance	Hey Li Lee Li Lo	Two Timin' Blues
Lonesome Two Step	St. Louis Blues	Mrs. Bailey's Mixer
Lines Divide	Hooten Toot	8 Chain Progression
Centers In	Curl Thru	Spin the Top
Money, Marbles & Chalk	Whirlwind	I'll Never Let You Go
Kentucky Home	Happy Life	Left Footers One Step
Danke Schoen	Neapolitan Waltz	Swing Thru (Also Double)
Stars and Pairs	Alley Cat	Acey Ducey
Centers Run	Wind Tunnel #2	I Saw the Light
Golden Rocket	Long Track	Fraulein
Lucky	My Heart Skips a Beat	

*Jennings, Mo.*—Dudes and Dolls—13 years old—8 squares—Caller, Paul Bania

Venus and Mars	Lonesome Two Step	Drummers Balance
Grand Square	No One But You	Loop the Loop
Harvest Moon	Teacup Chain	Lilac Waltz
Ray's Ramble	When Saints Come Marching	Whispering
No Mower	Could Dance All Night	Fold Boy/Girl
I Hum a Waltz	Goofers Dream	Ragtime Piano
Running Bear	Just Another Polka	Glory of Love
Baby Shower	Sugar Lips	Ends Turn In (New Version)



# 14<sup>th</sup> national SQUARE DANCE convention

DALLAS, TEXAS  
JUNE 24, 25, 26  
1965

**B**Y NOW, every red-blooded square dancer across every ocean and in these United States should know that the Fabulous 14th National Square Dance Convention is planned for Dallas, Texas, on June 24-26, 1965. The address to write for information is P.O. Box 8068, Park Cities Branch, Dallas, Texas 75205. This is the main source of details on all phases of this giant of a square dance event.

Dancers who attend the Dallas rendition of this once-a-year lulu may prepare to be pampered. The best talent available is being drawn upon to direct individual categories. For instance, Harper Smith and Red Warrick are Co-Directors of Square Dance Programming. Billy Lewis is Director of Contra and Folk Dancing, while C. O. Guest is Director of Square Dance Workshops. Jay Griffin directs the Grand Marches. Each of these men is an active caller on his home grounds, each a recording artist on a square dance label. With this kind of technical expertness at the reins, callers from everywhere may well be attracted to the Dallas spectacular.

Coordination of dancing time and space between squares and rounds at the 14th is the happy responsibility of Bill and Margaret Campbell, Vice Chairmen, Programming Coordination.

## After Party

Registrations are beginning to roll in for the Texas Barbecue and Championship Rodeo which will form the unique After Party at the Dallas Convention. The whole show, including transportation, is just \$4.00 per person. Suggestion: send reservations right away. First to register for the After Party were Al and Blossom Selmier, General Chairmen of the 15th National in Indianapolis in 1966.

## Square Dance Stamp

Petitions for the Square Dance Stamp which,

it is hoped, may be issued commemoratively at the time of the Dallas affair, are being sent to Washington by the hundreds. Marjorie Horn sent 657 names for the area of Battle Creek, Mich.; Ronnie Black has nearly 1200 California signatures; Cacti Pete of California has sent many; over 1600 were obtained at the 18th Oklahoma State Festival — and so it goes. Have *you* helped on this effort? Why not get a petition signed and sent from your club or area? Make up your own or write to Cleve and Bee Cooper, Publicity Vice Chairmen, at Box 30521, Dallas, requesting standard forms for this purpose.

## Publicity

Publicity bundles, containing reams of information and registration blanks, have been mailed out to every caller, instructor and leader on the Dallas rolls, to the tune of 4000 of them. Those who did not receive the Publicity Packet may write for one to: 14th National Publicity, Box 30521, Dallas, Texas 75230. Mike and Jean Luburich are Directors of Mail Publicity.



Dallas  
General  
Chairmen  
Roy and  
Lee Long

In all, it is evident that the wheels are turning rapidly in Dallas, with General Chairmen Roy and Lee Long spurring their numerous committees and hundreds of workers into concentrated action. Their message to square dancers — “Get Set for Big Doings in Big ‘D’!”



# THE DANCER'S WALKTHRU

*Sets in Order*

## THEME JANUARY CLEARANCE

**W**HAT BETTER WAY to start a new calendar year than by cleaning out everything left over from the previous twelve months?

Announce your dance by sending notices written on squares of newspaper cut from the want-ad section. Use felt marking pens for legible reading. The following thoughts may suggest some ideas on your invitation:

*The Howdy-do Club presents its January Clearance Square Dance. Bargain admission only \$1.98 per couple. All you can eat from our remnants and broken-lot refreshment table for only 2¢ per couple. The evening will feature left-over square dance calls, year-old rounds of the month, and tunes from 1964 arranged for quick disposal. All items will be below cost so come early; avoid the rush!*

A theme of this nature allows you to go

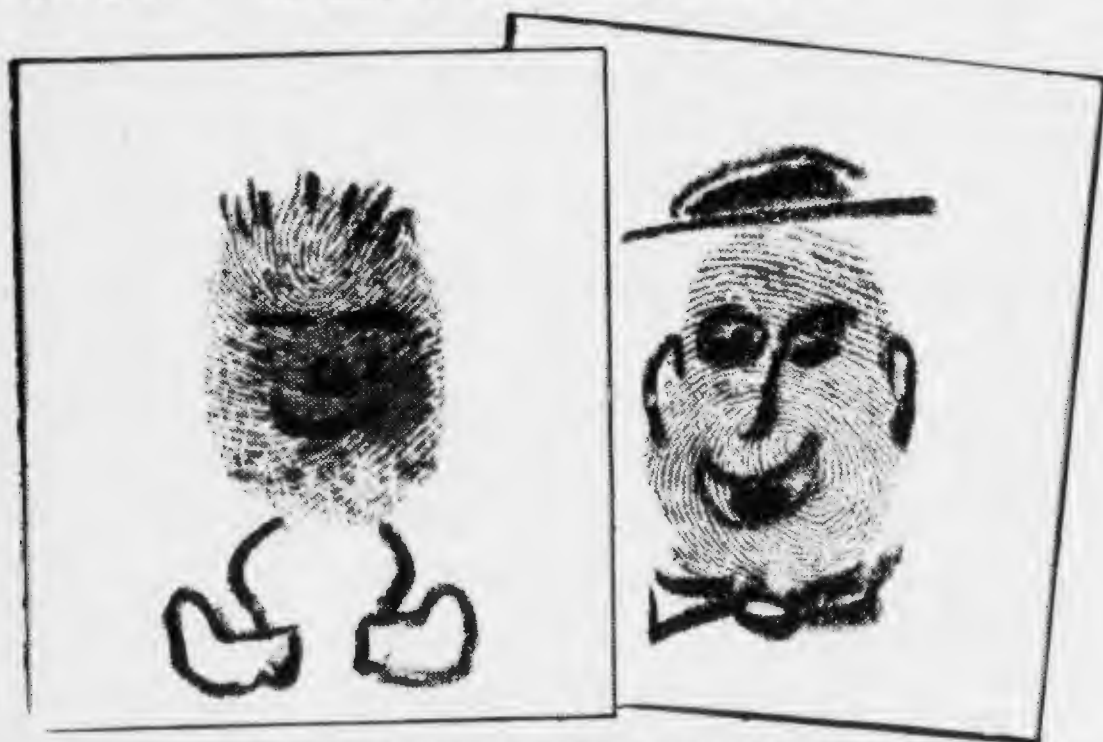
wild with refreshments. Why not have a real hodge-podge of a few sandwiches, some cookies, one cake, half-a-pie, etc. Served buffet style, each person would select a small assortment of these "broken lots."

You can work with your caller ahead of time so that he can program squares and rounds from those enjoyed during last year.

You also might invite everyone at the dance to share (vocally) his broken resolutions of 1964 which he'd like to forget.

There is very little work involved in a get-together of this type but it does create a bit of fun and anticipation in the planning. It allows the caller to work out his program a bit differently than usual and probably will cause quite a bit of interesting and wacky conversation among the members and guests. There need be no extra expense and the "bargain" admission works out to your normal club fee by adding the price of refreshments.

## HERE'S HOW DEPARTMENT



### HAVING FUN WITH NAPKINS

A paper napkin can be taken out of the ordinary class and become an eye-catching piece with very little work. Buy a package of plain gummed labels. Approximately 1½ x 2 inches is a suitable size. Glue one of these to each paper napkin.

Roll your thumb across a blue or black ink pad, pressing firmly down, and then transfer one thumb print to each label. Let the finished thumb prints suggest faces, shapes and objects to you and with colored pencils make simple pictures out of each print.

A group of dancers could have fun making these together before a dance, and needless to say, your children will want to get into the act, too.

Thanks to Roy and Kay Marshall and Chris and Claire Mueller for this idea.

**Editor's Note:** Square dancers are always on the lookout for things to make, from wall ornamentations to table centerpieces, costume ideas, holiday decorations, door prizes and so forth. This column will feature just such ideas. If you have a home-made item to pass along to others, please send your suggestion to *Sets in Order*, c/o Here's How Department, 462 No. Robertson Blvd., Los Angeles, California 90048. Please be as definitive as possible in giving directions on how to make your object and when possible include either a black and white photo or a sample of the item itself.



# The WALKTHRU

## OPERATION FELLOWSHIP

Here's one unusual but proven answer to those clubs asking, "How can you break up cliques?" and "How can you assimilate new members into a long-standing club?" A bit of imagination often can accomplish this without any problem and, as you'll find below, with no one the wiser.

This gem comes to us from the Hi-Neighbor Club of Wichita, Kansas. This group dances 18 squares of members and often increases its size with visitors. As new members were taken into the fold, there seemed to be a problem in integrating them with those who had been dancing together many years. The new members hesitated trading dances with the older members; the older members unconsciously found themselves dancing only with former friends. A host and hostess at the door greeted each arrival most cordially but stopped there. Club officers did make an attempt to go out of their way to be friendly but there simply were not enough of these individuals to go around.

Then the *Secret Service Organization* was founded. Approximately 20 couples were sworn into the order and each member was presented with an official credential card. One side of the card reads as follows:

*This is to certify that I \_\_\_\_\_ am a duly authorized Secret Service Agent and have accepted Special Assignment #6, under the direction of \_\_\_\_\_ (Chief S.S. Agent).*

*Oath: I have read and subscribe to the Ten Commandments for Square Dancers. I agree to carry out to the best of my ability Assignment #6, which is known as Operation Fellowship.*

*Assignment #6: To contact the people listed on the reverse side, introduce ourselves, let them know they are welcome into our club, then exchange dances with them. I will endeavor to trade two or more dances each evening and if possible trade dances with a visitor when available. I further agree to keep my Assignment secret from any and all members*

*that are not S.S. Agents. Password: Assignment #6.*

The reverse side of the card lists all new members with a place to check after each name and a space at the bottom of the list to write in visitors' names after a secret agent has danced with them.

The original agents were given three months to complete their cards (the club meets on alternate Fridays) at which time the cards were collected and a new group of secret service agents was appointed.

The results were so outstanding that new members and guests were overwhelmed with the number of old members greeting and trading dances with them. Often the newcomers found they simply had no dances left to trade when someone came up and asked; they had already been taken. And the older members were quietly finding a number of wonderful friends among the newer additions.

## SALUTING THE EXECUTIVE BOARD OF A SQUARE DANCE CLUB

Any individual who enjoys an evening at a square dance club generally can thank three elements: the caller for delivering an enjoyable program, the club members for presenting a warm and welcoming atmosphere and the officers of the club who behind the scenes quietly have taken care of the innumerable details that must be handled to "get the show on the road," as the saying goes. These probably include arranging and paying for the hall, kitchen and janitorial services, getting notices out to members and guests, handling refreshment duties, decorations, special events, being at the hall ahead of time to open up and greet people, collecting dues, representing the club at the local association level and so on.

Starting next month The Dancer's Walkthru will salute an individual office each month. It will explore the duties of each and hope to present some of the unusual aspects of each position which various clubs use.

This month, however, it would like to salute the Executive Board as a whole entity and in doing so is reprinting in part an article by Bill Peters which appeared in the January 1964 issue of *Square Dance News*. His discussion



## BADGE OF THE MONTH



Carlsbad, New Mexico, has two active ingredients which appear at nightfall: bats and square dancers. (Any similarity between the two is purely accidental.) The unusual and beautiful flight of the bats occurring at dusk has been well-known for years. The flight of the dancers to their square dance club is becoming better known all the time.

The Cavern Squares of Carlsbad carried this particular theme into their club name and selected the outline of a black bat for both their badges and club banner. Outlined in white with white writing, the badge truly becomes a conversation piece.

sums up their responsibility quite thoroughly.

"Few will disagree that among the most significant factors contributing to the success of almost every square dance club is the efficiency, know-how and enthusiasm of its elected officers individually, and the entire Executive Board collectively... It has been interesting to note that while most By-Laws meticulously list the duties and responsibilities of each individual officer, very few — if any — describe the collective job of the Executive Board...

"A good many newly elected club officers become so deeply engrossed in learning how to perform the specific functions of their new job that they seem to have little time left to bring the same preparations to bear on their equally new — and possibly even more important — responsibilities as a member of the Executive Board. The new Treasurer will learn how the club books are kept; the Secretary will study the club records... but we wonder sometimes how many of us will be equally

## The WALKTHRU

concerned with what our club membership expects of us as Board members.

"While undoubtedly it is important that the new Board member is able to handle his assigned responsibilities in an efficient manner, it seems to us that this is a relatively minor consideration. In our opinion the primary function of every club officer is to become and remain aware of the wishes, preferences, desires and needs of the overall club membership. Writing minutes, balancing the check book, or arranging the details of the next club party should actually be nothing more than routinely simple housekeeping operations. The real — and often times difficult — function of the Board is to consider, evaluate and decide on all policy matters that affect the way in which your club operates. It is obvious that such decisions can have no significance unless they sincerely reflect the wishes of the majority of our members. Bear in mind that whenever you are asked to vote on a particular question at one of your Board meetings, you are in fact being asked to deliver your opinion of what the membership will want. It is therefore important that as a Board member you know not only how you personally feel about a problem but how your members will feel.

"To sum it up, the Board member should consider himself as an elected instrument of the entire membership. It is his or her job to see to it that any and all actions taken by the Board accurately mirror what the members themselves would have decided."

### IDEA DEPARTMENT

Are you a nostalgic and sentimental type who enjoys looking backwards? Then here's an idea for you to start at the beginning of this new year.

Use a bare, artistic-looking manzanita branch, a wooden dowel tree, a peg board or bulletin board covered with a pretty fabric and framed with an inexpensive but attractively painted frame, or even a small, artificial Christmas tree after you've undecorated it. Keep all the square dance invitations you receive from the first one in January to the last one next December and mount them on your memory tree or board. Affix them with Scotch tape, ribbon, miniature clothespins or use your



## The WALKTHRU

own creative ideas to fasten them.

During the coming months your square dance friendship piece will grow. It should cause quite a bit of comment among your friends and will certainly evoke reflections of many happy events in your own thinking.

## PUBLICIZING DANCE CLUBS

If you belong to an open club which welcomes guests at any and all dances, you undoubtedly are aware of the value of publicizing the event. This may be accomplished via your local square dance publication which monthly lists all dances; it may be handled by mailing postcards out to members and guests inviting them to attend; there's the unbeatable method of personal invitation, and then there are the extra, out-of-the-ordinary ways of publicity. Two such ideas are presented here.

The Swing Ding Dandies of Sonora, California, had matchbooks printed with all the vital statistics on the front and back cover: the location, day, type of dance held, i.e., Workshop on certain evenings and Party Night on others, the name of the caller and of course

the club name. These small but usable reminders are easy for club members to carry and hand out to interested dancers.



The Friendly Pairs of Biloxi, Mississippi, have gone a bit more elaborate by advertising with ballpoint pens. The name of the club, the caller, the location, night and time of the dances are all printed on the barrel of the pen. Individuals receiving an invitation in this manner undoubtedly will enjoy not only the dance but the pen for some time to come.

## SQUARE DANCE PARTY FUN

### THE PROVERBIAL NEEDLE IN A HAYSTACK

This rather uncomplicated stunt might be used during an intermission at your club dance or might well work into a running-type gag during the evening. It needs to have some boundaries laid down, however, to prevent the hall from becoming a mess.

You'll need a bale of loose hay and a large canvas, plastic or paper sheet to put under it to protect the floor. Before the dance starts, some willing volunteer hides one wooden knitting needle in the hay. The trick then is to find it.

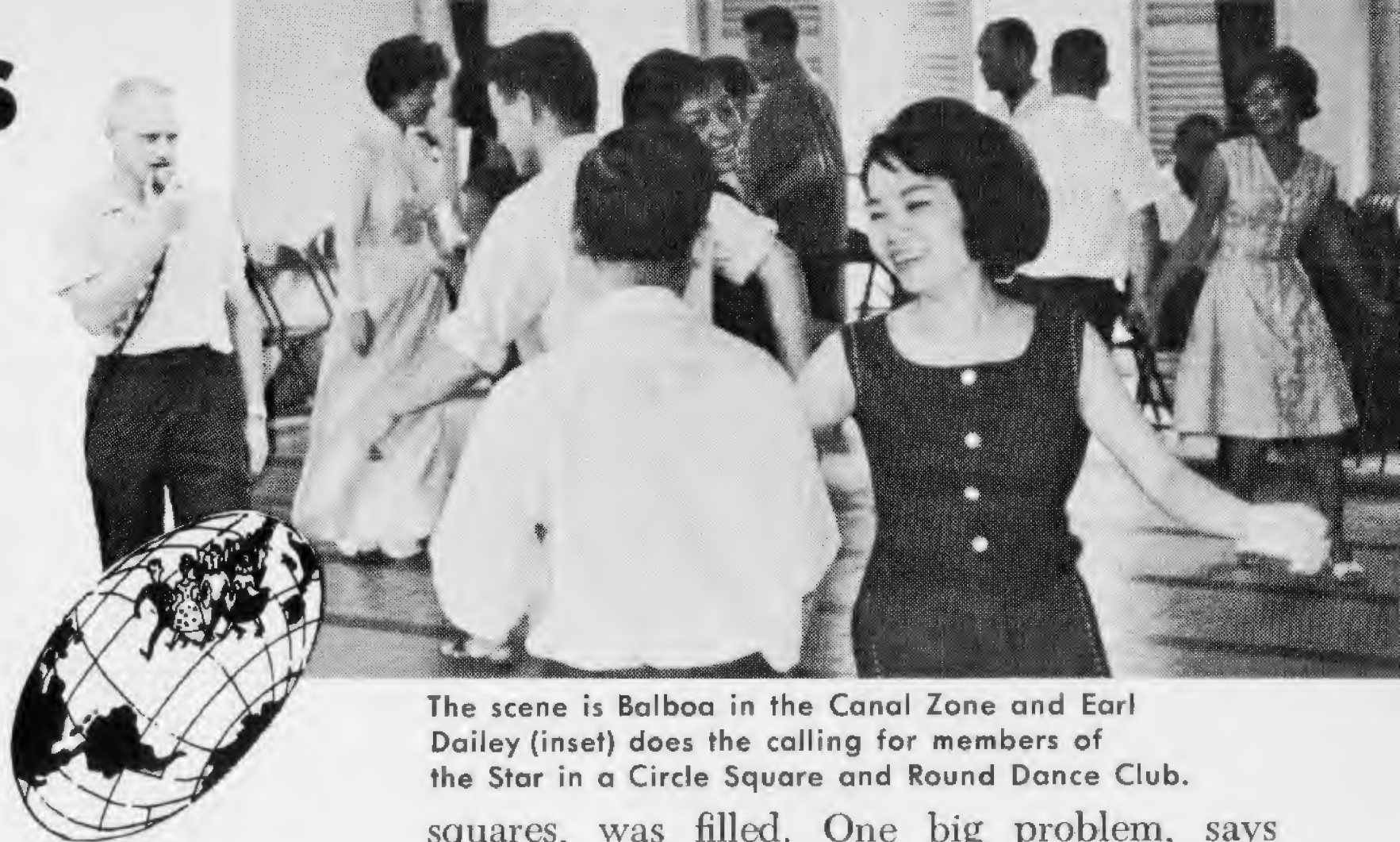
You might call on the number three gent from each square to do the searching for his set, rewarding the winner and the remaining seven in his square with some small gift. Or you might give each guest couple at the dance the opportunity to try and find the needle with the prize being a free admittance to your next club get-together.

Someone should be handy with a broom to keep the hay swept into one spot and you will probably want to set a time limit for each person seeking the needle. If you use a plain colored wooden needle it will blend in with the hay so successfully that the game really will become as difficult as the old proverb.





# OVERSEAS DATELINE



The scene is Balboa in the Canal Zone and Earl Dailey (inset) does the calling for members of the Star in a Circle Square and Round Dance Club.

**T**ROUBLE SPOTS in the world do not necessarily mean a blackout of square dancing in the area. As our two reports this month would indicate, square dancing is very much alive in Vietnam and in the Canal Zone.

Under the guidance of Capt. H. L. "Rut" Rutledge, the square dance activity in Vietnam gained considerable momentum during the last months of 1964. Remembering back a few years (S.I.O. April 1962 and S.I.O. September 1962) to a period when square dancing was banned by law in that country, current news of a revival of the activity was welcome.

The first class conducted by the Rutledges was made up of twenty-five couples, most of whom were Vietnamese. Even before the class was finished, demands for a second class were pouring in and the hall, with a capacity of five

squares, was filled. One big problem, says "Rut," is rotation and by this time, he may have left Vietnam. Anyone reading this and heading in that direction and who might help out with the future of square dancing in that area, is invited to write.\*

The Earl Daileys write from Balboa in the Canal Zone to report that the Star in a Circle Square and Round Dance Club had recently graduated its second class. Among its many side activities was a dance held on an old ferry boat while transiting the Panama Canal. Anyone heading in that general direction is invited to come and visit the club. For information, simply write the Daileys.\*\*

Wherever your travels may take you, it's rather apparent that someone will be on hand, microphone at the ready, to greet you.

\*Capt H. L. Rutledge, Hq MACV (log)  
APO 143, San Francisco, California

\*\*Mrs. Earl O. Dailey, Box 1369  
Balboa, Canal Zone

"Rut" Rutledge calls for an exhibition in Vietnam. Appears to be a happy group.





# THE "COMPUTED GO TO"



By Lt. Col. O. W. Stephenson, Jr.  
Malmstrom AFB, Montana

THE HEADING for this article sounds like a strange title for a square dance. Well it isn't really a square dance and the explanation of it will be forthcoming in a moment or so after some preliminary discussion.

All of the sequences on these pages were written by a computer. The fact that some of them might be awkward or strange is not due to mistakes by the computer but only because the programmer neglected to take into account all of the possibilities. It should be understood immediately that we are not trying to replace the caller or the man who thinks up sequences on his own. The programs which produced these sequences were written to demonstrate the use of computer programming language and a particular phrase known as "The Computed Go To."

To explain this further, the computer programs are written in such a way that at some particular point in the program the computer has a choice of where within the program it will next begin to operate. The choice is not exactly fixed but it is determined by an indexing number which may and does change.

My son, Lt. Stephenson, was visiting us recently and became extremely interested in square dancing at that time. At the same time I was teaching a Digital Computer Programming course at the Institute of Technology, Detachment #5, Malmstrom AFB, Montana. I facetiously suggested that, considering some of the sequences I had seen lately, the computer could do better and suggested how it might be done. My son having extensive

knowledge of computer language offered to write a demonstration program for me to demonstrate the versatility of the above statement "The Computed Go To."

The first program resulted in continuous dance sequences with almost no repetition and in one instance the computer printed forty-five single space continuous pages before repeating itself. The trouble was the lack of knowledge of my son at that time about square dancing and the fact that he had asked many different people what comes after a particular movement and received a variety of answers. We ended up with sequences like a RIGHT AND LEFT THROUGH from an ALLEMANDE THAR STAR. Incidentally this movement *can* be made and might turn out to be a new basic if anyone wants to work it out.

Our caller for the "M" Squares at Malmstrom Air Force Base picked out a series of sequences from the computer which did work and then called them at one of our regular dances. The mistake he made was to mention ahead of time they had been written by a computer. This caused the dancers to freeze in simple commands like PASS THROUGH AND SPLIT THE SIDES, GO AROUND ONCE. The dancers were unable to dance because they thought a machine had written the sequence.

Here is where the point should be made clear that computers do only what you tell them to do. They do not make mistakes unless you have programmed a mistake into the computer in the first place and anything the com-



puter produces is really man made. The advantage is that all of the combinations of a series of numbers can be produced thousands of times more rapidly than you can do it manually.

It was decided on the second try to take a movement such as HEADS SQUARE THROUGH and branch from that command to another of nine other commands, the worst of which turned out to be "quarter in." Here at last you get the explanation of the "Computer Go To." The statement below is such a statement as used in the FORTRAN programming language on the IBM 1620 computer.

401 GO TO(10,11,12,13,10,11,12,13,10,11,12),NA

The number of statement numbers enclosed within the parentheses was limited in the language we were using to 11. The letters outside the parentheses are the index. As the computer sequentially performs each operation and when it comes to this particular statement, by whatever means, it chooses the number from within the parentheses represented by the letters NA. If NA happens to be 1 it will take the very first number within the parentheses. If somehow or other NA is now 8 it will take the 8th number within the parentheses which in this case is 13.

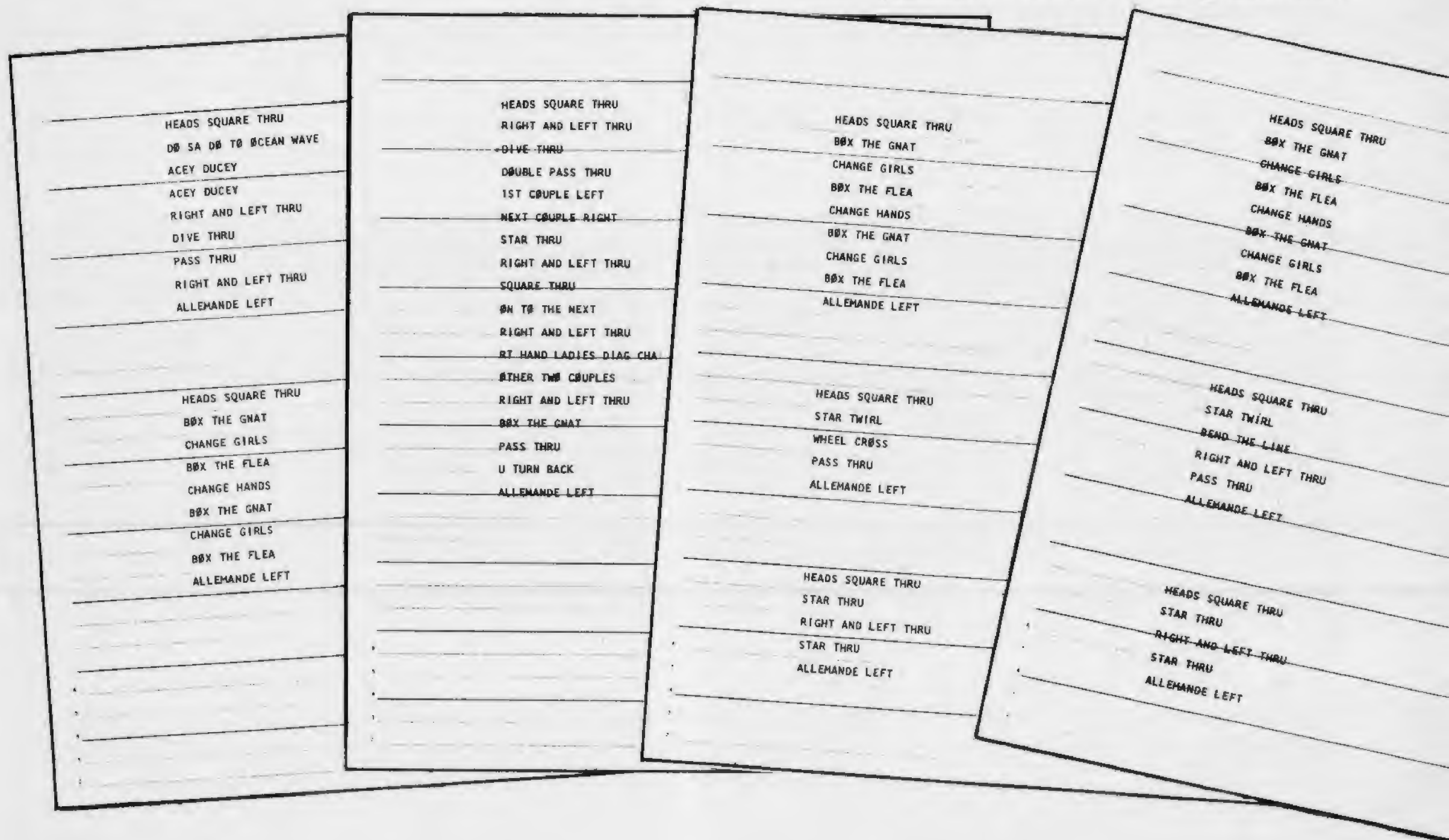
The last operation the computer performs is the statement number represented by the number it has chosen. If for example, you started

with HEADS SQUARE THROUGH, and the last statement is GO TO (-----12-----) NA and NA is 7, it will go to the statement represented by 12 which is in this case PASS THRU. At the same time the value of NA changes to the next number so that the next time it comes through the statement will choose statement 8 (STAR THRU).

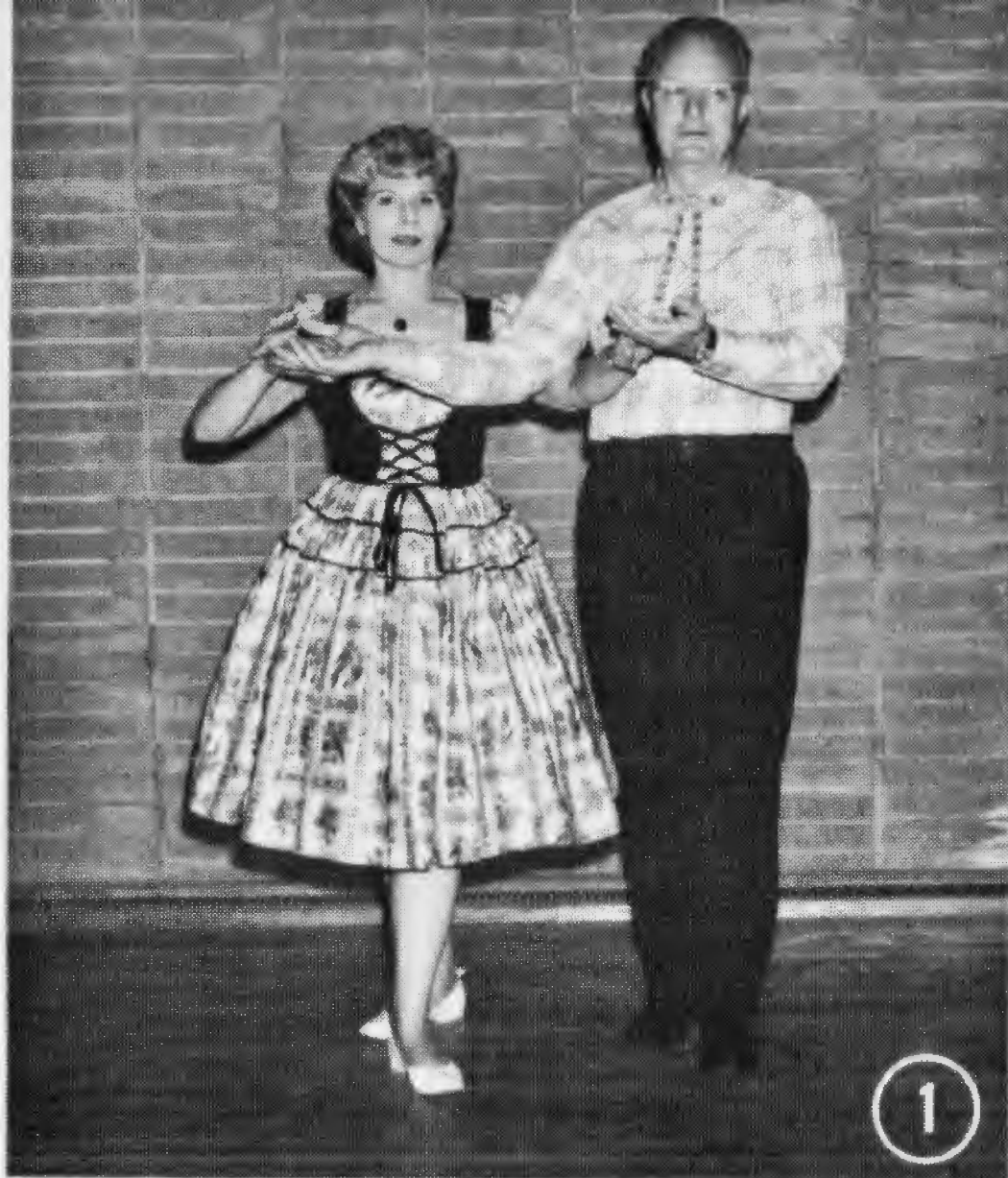
As it leaves the command PASS THRU it will go to a statement number represented by whatever NA has in that particular computer GO TO. Suffice it to say then that there are thousands of combinations which will be written by the computer without any complete repetitions depending on the original data entered into the computer which sets the values of the indices through the program. It was also programmed to space 4 spaces and return to the beginning of the program after an ALLEMANDE LEFT. At this point, of course, all of the indices are now different and the next sequence will also be different.

Just like the monkey who writes all the music combinations in the world, the computer will write all the sequences ever written and all those yet to be written if you ask it nicely. Even a little imagination can be programmed into its transistorized brain. But no matter how versatile it becomes nothing can take the place of a real live caller.

(Editor's Note—Thank goodness.)







## STYLE SERIES: TIPS ON STANDARDIZATION

**I**T WASN'T TOO MANY YEARS AGO that square dancing was strictly an isolated area activity. Although you might consider yourself an "expert" in your own home town, if you chanced to get involved in a square dance in some other city, you might expect to sit out a good portion of the evening.

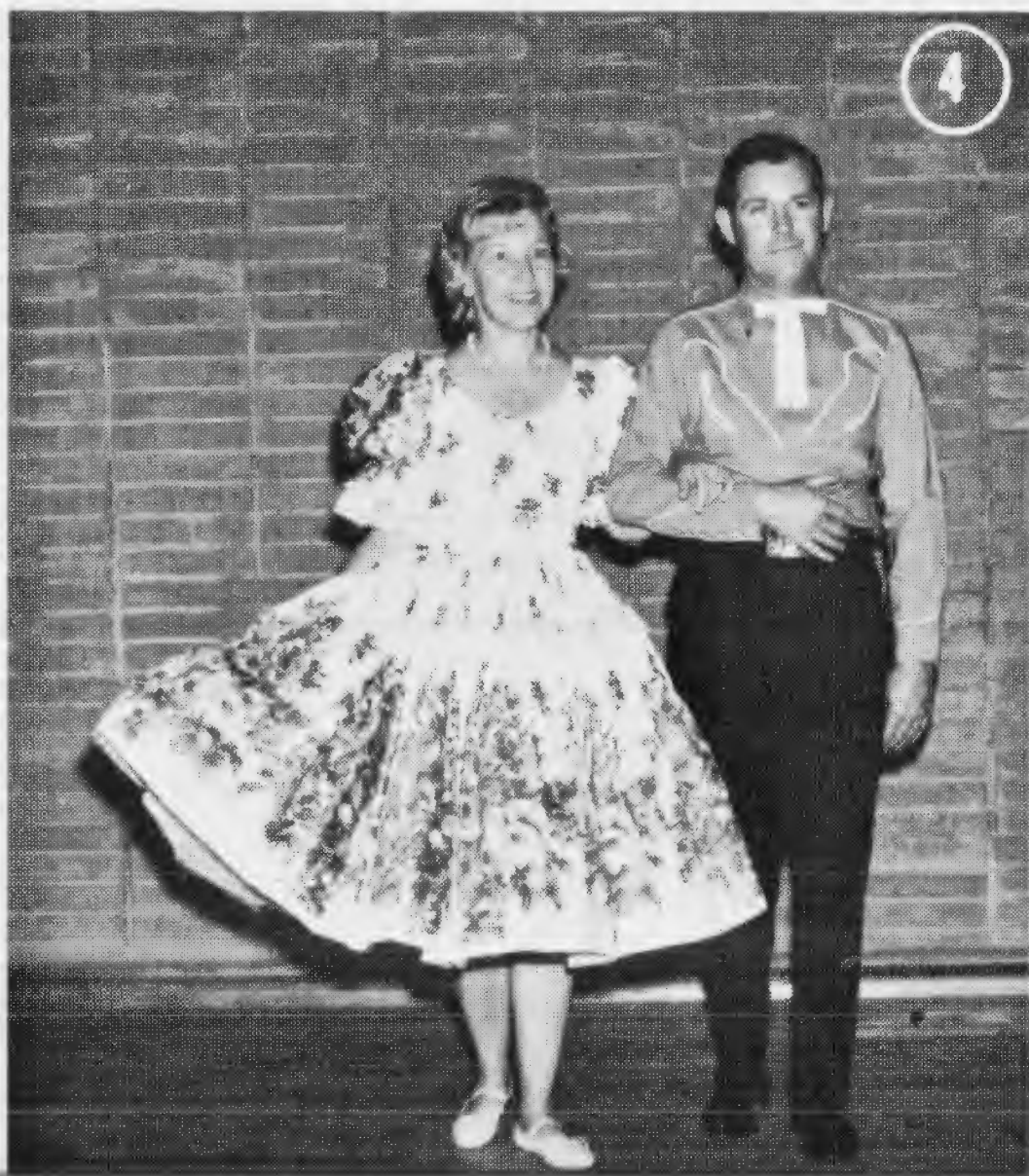
Not only were the dances unfamiliar to you, but the styles of dancing could very well be completely foreign to anything you had previously encountered.

Hand grips were one of the biggest problems. Where dancers in one area might use a regular handshake grip in a right and left grand, others might use a hands up, palm to palm grip when doing the same movement and some might use what was known as the "thumb" grip. The positions for a swing offered endless variety. While you might expect to find a standard type of swing in one area, you could very well encounter a different style in a neighboring community. These would range from the regular waist swing position, used almost uniformly today, to the semi-judo grip calling for dancers to put their right hand around the neck of their partner (opponent) and link left hands waist-high, to elbow swings and numerous other variations.

All of this was great fun and it did allow areas to protect their own way of dancing. It became a little difficult, however, for dancers to do much traveling. Giant festivals and conventions on the scale that we enjoy them today would have been next to impossible with such a wide variety of styles.

One of the most common aggravations occurred in the promenade. The standard promenade of today (1) was just one of four or five different styles used some fifteen or twenty years ago. We remember one trip in the '40's which took us to the East Coast; there we ran into quite a bit of escort style of promenading (4).

It was on that trip that we danced in Wisconsin one night and noticed that the style of promenade was the varsouvianna (5), while the next night we discovered just a hundred







miles away, in Chicago, the standard promenade position was skirt skaters (6). Before the trip was completed, we also danced in Texas, where at that time the promenade was similar to the one we were accustomed to, only with left hands joined on top (7).

They tell us that it wasn't unusual in those days to find in one square four different types of promenade positions (2), which certainly must have caused some confusion.

Standardization on a national scale has been a slow process but a natural one over the years. Traveling callers, dancers visiting conventions and vacation institutes, and square dance publications have all helped in the development of

what might be considered a standardization of western style square dancing (3).

It isn't so much a case of what particular style of promenade might be more comfortable or more adaptable than another. By usage, certain styles have evolved for all of these movements. By adhering to a standardization, the dancer is allowed to concentrate on and enjoy the dance. Working as he is to do each movement as smoothly and comfortably as he can, he can be confident that each partner change will bring him into contact with another dancer who will be practicing the same style of square dancing, thereby adding to his own personal enjoyment of his hobby.

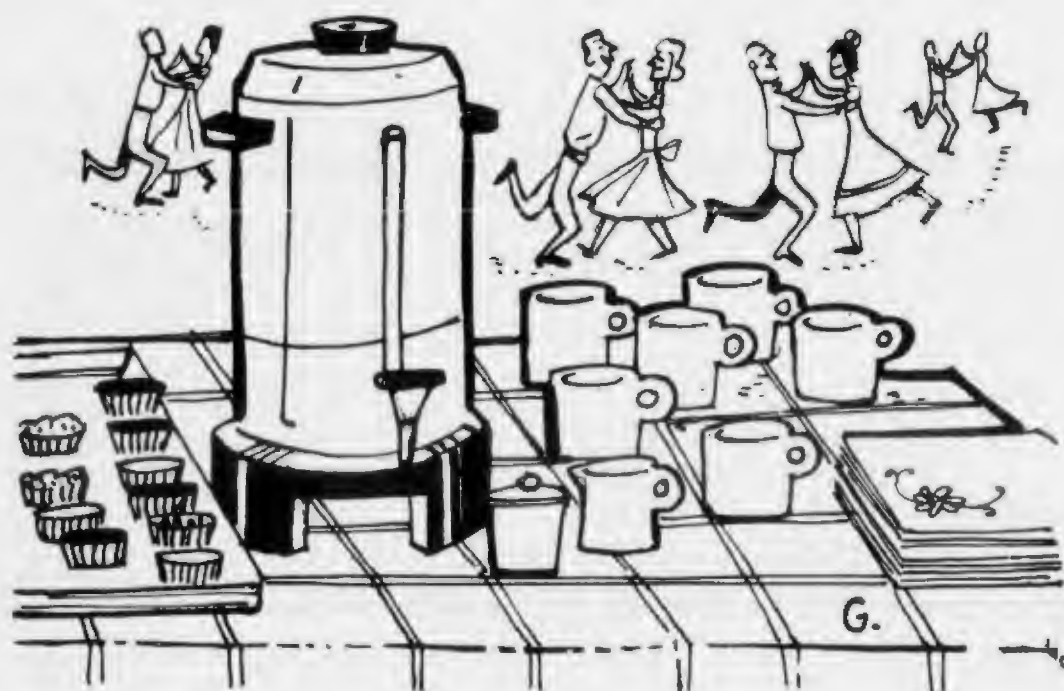




# LADIES on the SQUARE

## Hot Beverages for Chill Evenings

WITH WINTER'S WHITE MANTLE full upon us, it is well to be prepared to take the chill off square dancers at refreshment time. Here we present some good warming-up ideas for beverages which can be made in large quantities.



*Tea for a Large Crowd*—Makes 45 to 50 cups  
—From Los Angeles Times Party Planning Booklet.

$\frac{1}{4}$  lb. Tea  
6 cups Cold Water

Bring cold water to brisk boil, remove from heat. Drop in  $\frac{1}{4}$  lb. tea. Stir until all the leaves are immersed; cover; allow to brew five minutes, *no more!* Immediately strain into scalded serving tea pot. To serve, pour teacups about  $\frac{1}{4}$  full with brewed tea, fill with piping-hot water — or put same proportions into tea pot or other server.

For a really large party, measure 1 lb. of tea into  $1\frac{1}{2}$  gallons freshly boiling water, allow to steep 10 minutes. Use one part concentrate to 7 parts hot water for serving. This makes 200 servings.

*Instant Coffee for Crowd*—Makes 45 to 50 cups  
—From Los Angeles Times Party Planning Booklet.

4 oz. Instant Coffee  
2 Gallons Water

Bring water to brisk boil. Remove from heat. When water has stopped bubbling, add instant coffee. Stir until coffee is completely dissolved. Keep warm until ready to serve. Do *not* boil.

Note: For every 100 cups of coffee, allow about 2 pounds of sugar in serving. There are about 180 cubes in a 2-pound box. Two quarts coffee cream give about 100 servings, also.

*O.B.'s Cocoa Mixture*—Makes 30 mug-sized servings — From Mrs. Wm. Chronis, Elizabeth, Pa.

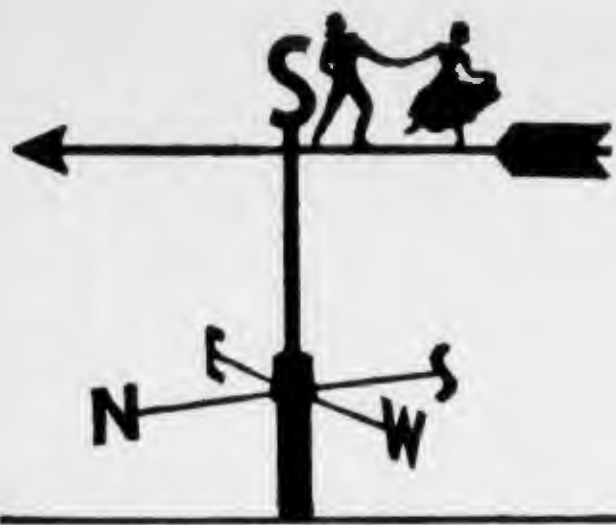
1 1-lb. Box (4 cups) Hershey's Prepared Cocoa Mix  
1 6-oz. Jar (2 cups) Coffeemate or Pream  
1 Box (making 8 qts.) Powdered Skim Milk  
 $\frac{3}{4}$  c. Powdered Sugar

Mix all together thoroughly ahead of time. Then, when ready to serve, add  $\frac{1}{2}$  cup of hot water, or adjust the mixture to taste. Top with marshmallow.

This recipe has been so successful that it has found its way to colleges, offices and even a hospital coffee shop.







# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Arizona

The 17th Annual Southern Arizona Square Dance Festival takes place on January 15-17 in Tucson at the Ramada Inn. Joel Orme and Butch Pritchett will be on hand to call the squares; the Pete Petermans will conduct the rounds. Schroeder's Playboys will furnish the hoedown tunes.

The first Statewide Festival of the Associated Square Dancers of Arizona, Inc. will be held at the Shrine Auditorium in Phoenix on January 29-30. Marshall Flippo, Bob Fisk and Dale Durbin are on the calling roster — and guess who will make the music? Yep, Schroeder's Playboys. —Bill Horstmeyer

## Nevada

For spring square dance calendars, note that the 18th Silver State Square Dance Festival is set to go on May 7-9 at the new Convention Hall in Reno, with Johnny LeClair, Lee Helsel and Ed Looney as featured callers.—Jill Strawn

## Texas

Harvest Holiday, title of the Dallas Annual Round Dance Festival, was held Nov. 27-29, with the Jack Chaffees and Eddie and Sally Palmquist in charge. The Ben Highburgers and Eddie Reeves' were Co-Chairmen of the event.

Invitations are out to Houston's 13th Annual Round Dance Festival on February 12-14 at the Sheraton-Lincoln Hotel in Houston. Conducting various phases of the affair will be the Joe Turners and Charlie Proctors.

—Mildred Zambon

## Louisiana

Drifters Round Dance Club of New Orleans recently put on a "black" light exhibition at the Second Annual Slidell Festival. The group is directed by Celeste and Lionel Lapuyade, well-known round dance teachers in the area.

—Gerrie Daubert

## Mississippi

Melton Luttrell, Bruce Johnson and the Alvin Boutilliers will be featured in, respectively, the square and round dance departments of the 10th Annual Mississippi Square

Dance Festival scheduled for the Heidelberg Hotel in Jackson on February 5-6.—J. J. Defoe

A new club in Biloxi is the Friendly Pairs Dance Club, with Roy Appling as caller. The club dances in the U.S.O. Hall every Friday night and has already sponsored a class which graduated in October. Oldest of the 32 graduates was 82, again proving that square dancing provides fun for all ages. —Charles Hurt

## East Coast

The Squaws and Paws of Erie, Pa. are presenting Dave Taylor, Ralph Pavlik and Don Zents at their 3rd Winter Carnival Dance on Sunday, February 7, in the Gannon College Auditorium, located in downtown Erie.

—Clair Henneman

Something new in the square dance service department is being tried in New York with the S.D.C.C.A. (Square Dance Clubs Cooperative Assn.). This organization is trying to bring together all of the dancers and callers from the entire New York Metropolitan Area, including Long Island, Westchester Co., Southern Connecticut and Northern New Jersey. The S.D.C.C.A. prints a monthly Events Calendar which lists all clubs, classes, callers and special events, along with dates and locations. A Tri-State Roundup was sponsored on October 1, with 16 callers and 30 squares of dancers attending.

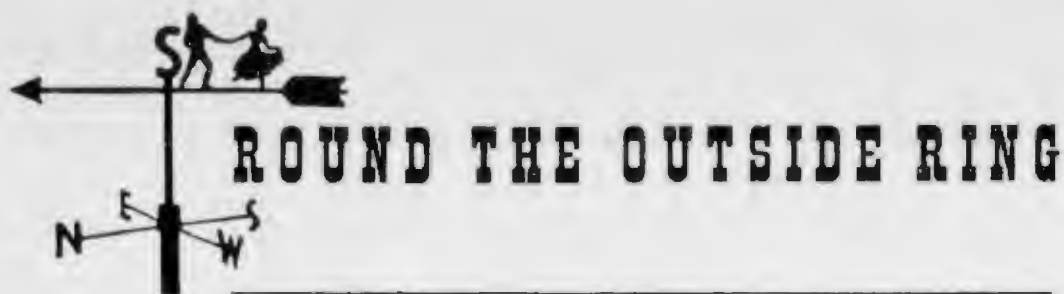
—Jerry Salisbury

The Staten Square Set of Staten Island, N.Y. planned a gala affair to celebrate the opening of the Verazzano-Narrows Bridge on November 21. Manny Amor of Staten Island was caller. Part of the plans included the club's participation in the Island-wide parade to and from the Bridge Opening Ceremonies. They entered a float on which two squares were dancing to the calls of Al Aderente from the Jersey side. —Ib Mork

## Hawaii

Bob and Golda Morrison, round dance instructors, have joined forces with Hawaii square dancers to formulate plans for the second big Aloha State Square Dance Convention





in Honolulu, October 8-10, at the Princess Kaiulani Hotel and the new Honolulu International Center. Fashion shows, dinners and luncheons will be held at the Princess "K", while the spacious Center will be reserved for workshops, clinics, contras and plenty, plenty squares and rounds. Add the bonus of cool trade winds and warm tropical sun and *everybody* will want to hop to the Islands. —James Goetting

#### Alaska

New officers elected to head the Dudes and Dames of Elmendorf Air Force Base at Anchorage were chosen last November. Coming into office are Tom Whittaker, President; Bill Pace, Vice-Pres.; and Arlene Worthley, Secretary. They will take the respective spots of Staff Sergeant Clay Moulds, Sergeant Major Tom Whittaker (he moved up) and Marie Moulds. —Howard Dougherty

#### Alberta, Canada

The Calgary Singles Square Dance Club was formed during the last year. At the first dance on September 21 there were 13 squares present, and from there the total went up at succeeding dances until now there are 21 squares in the group. —Margaret Danford

#### Ohio

The Cleveland Area Callers Assn. is continuing a trend of long standing to bring top-notch training programs to its members. Recently the group presented El Gilmore in a workshop for this purpose and also a special

Some callers rate—and a billboard at that! This is what greeted Johnny LeClair when he called for the Prairie Ramblers in Wheatland, Wyo.



presentation on "Building Blocks of Square Dancing" by Bob Howell. Other plans include adding new printing equipment, new books for the callers' library and cooperation with the dancers' federation on plans for the Buckeye State Convention to be held in Cleveland on May 7-9. —Stan Burdick

#### Iowa

Saturday, March 27, is the day the 5th Annual Council Bluffs Square Dance Festival will be held at the Lewis Central High School Gym. Callers will be Keith Thomsen, Bill Spiedel and Ken McCartney. —Wm. Phillips, Jr.

Caller Larry Gow of Muscatine was honored with a "This is Your Life" dance which was a surprise to the 250 dancers who assembled as well as to the honored gentleman. Billed as a "Shadow Dance," mystery surrounded the whole proceedings until at mid-evening the hall darkened, music sounded and the words rang out, "Larry Gow, This is Your Life." Various members of his family and long-time friends were present. —Betty Hall

#### Michigan

Square dance callers of the Flint and surrounding area will again donate their talents for the annual benefit dance on January 30, to be held at the Brendel Elementary School, Grand Blanc. Callers who wish to participate may contact Del Coolman at G-4067 Moulton Drive, Flint — telephone number 239-8198. —Karl Diener

#### Illinois

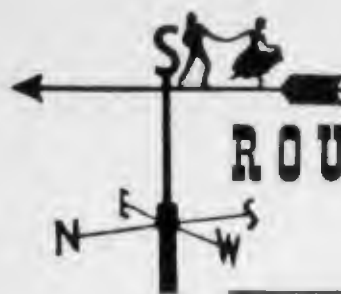
A new square dancing club, the Flying Squares, has been formed at Chanute Air Force Base in Rantoul and meets each Friday night at the Tradewinds Service Club. There are a variety of guest callers as well as the club caller, Bill Cox. Visitors are welcome to come in and dance. —Laurie Blanchard

#### California

On November 15 the Dots and Dashes of Lancaster, whose caller-teacher is Herb Perry, hosted the Southern California Teen Assn. officers. This was a business meeting devoted to the particular problems of the young people, a luncheon was served and dancing followed.

The hundreds of dancers who have enjoyed the increasingly attractive facilities at Asilomar, scene of the Sets in Order twice-yearly institutes, will be interested to learn that the newest addition, Sea Galaxy, was formally dedicated in October, with state officials appearing for the occasion. Sea Galaxy contains housing facil-





## ROUND THE OUTSIDE RING

ities called, appropriately, Windward, Shores and Cypress; meeting buildings named Triton and Nautilus. Asilomar Manager, Mrs. Roma Philbrook, planned a luncheon in Seascape Dining Room, followed by the Dedication Ceremony in Nautilus and a tour of the new facility.



New England round dance leaders meet with Frank and Carolyn Hamilton at a fall event sponsored by the Mayflower Round Dance Committee in Boston. Frank, third from left; Carolyn, third from right.

The Round Dance Program for the 12th Annual California State Convention in Bakersfield will be under the direction of Bakersfield's own Louis and Lela Leon, who have originated some of the loveliest round dances ever to be presented over the past years. Dates of the Convention are May 21-23. Those who register early may win a free dinner donated by a local restaurant. To date, 134 dinners have been donated—so *register!* —Joan Smart

The Fiesta de la Cuadrilla in San Diego last November drew a large crowd, as usual, to this popular affair. The buildings of Balboa Park were again utilized and filled to capacity. Square dance clinics and workshops were in the charge of Mac McCullar, Larry Garrett, Spence Spencer and Harris Stockard. The round dance program was handled by the Ralph Maxhimers and Larry Jessens.

The latest district to be formed by Associated Square Dancers, operating out of the Los Angeles area, is the 9th, in the San Bernardino-Riverside locale, extending to Parker, Ariz. A district "Get-Acquainted Dance" was recently held in Cucamonga, arranged by District Director Wick Crawford of Colton. It was well-attended by dancers and callers.

—Nellie Noe



These smiling gentlemen are officers of the New England Council of Callers Assns. From left, top row: Ed Ross Smith, Chic Bentley, Ted Cromack. Front row: Chuck Dormer, Red Bates, Jim Mayo, Dana Blood.

### Oregon

On January 30-31, Southern Oregon's Annual Square-Up will be revived after having been cancelled in 1964. This year its name will be changed to Southern Oregon Pow Wow and it will follow the Indian theme. It is sponsored by the Rogue Sis-Q Callers Assn. and will be held at Britt Memorial Hall, Oregon State College in Ashland. —Vernie Cavin

### Minnesota

The Annual St. Paul Winter Carnival Square Dance Jamboree will be presented on January 23. This is the big square dance "social" of the year and one of the highlights of the Carnival, as well. Eighteen callers will keep the dancers moving. The square dance clubs of Minnesota invite all square dancing bowlers who might be attending the ABC Bowling Tourney in St. Paul to join with them for an evening of fun. Write John Wald, 1489 Holton St., St. Paul, Minn. 55108, for particulars.

### Washington

The Central Puget Sound Council held their Fall Festival on October 30 at the Arena on the Civic Center Grounds in Seattle. Jim Mork from California was M.C. —Shirley De Sisto

Ida Adams cuts the birthday cake at the square dance at Elmendorf AFB, Alaska, commemorating the 17th birthday of the United States Air Force.



—Air Force Photo





## A CHAIN OF EVENTS

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### CALLERS . . . . Musts For Your Files

- 4836 — "Penn Polka"—Al Brundage
- 4837 — "Bye Bye Blackbird"—Dave Taylor
- 4188 — "Special Events Record"

### ROUNDS OF UNUSUAL INTEREST

- 4696 — "You Forgot to Remember" — Waltz — Jerry & Peggy Mace  
"Dixie Land Two Step"
- 4697 — "Tattle Tale Waltz" — Waltz — Jack & Na Stapleton  
"Do Sa Do Mixer" — Leon Cottle
- 4612 — "Waltz Delight" — Waltz — Homer & Betty Howell  
"Busy Body" — Two Step — Doc & Winnie Alumbaugh

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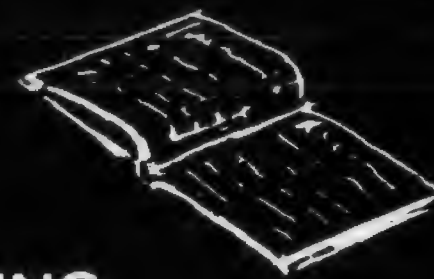
Temple City, Calif.





*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*January 1965*

**F**ROM THE PAGES of George Elliott's notebook, this month we take the chapter entitled, "Allemande Left and the Ladies Star." Here you will find some wonderful variety to add to your collection.

### The Original:

Allemande left and the ladies star  
Gents promenade not too far  
Same girl  
Allemande left and the gentlemen star  
Girls promenade not too far  
Same girl allemande left  
Partner right, right and left grand

### Some Variations:

Allemande left and a right to your own  
A full turn around with the girl at home  
Gents star left go cross the town  
Turn the opposite lady a right hand around  
Allemande left and the gentlemen star  
Ladies stay right where they are  
Same girl  
Allemande left and a right to your own  
A full turn around the gal from home  
Gents star left go cross the town  
Opposite lady a right hand around  
Allemande left and the gentlemen star  
Ladies stay right where they are  
Same girl a left allemande  
Partner right, a right and left grand

Allemande left right where you are  
Go right and left and the gentlemen star  
Ladies promenade not too far  
Same girl  
Allemande left and the ladies star  
Gents promenade not too far  
Same girl allemande left and the gents star  
Girls promenade not too far  
Same girl  
Allemande left right where you are  
Go right and left and the gentlemen star  
Gals promenade not too far  
Same girl  
Allemande left with your left hand  
Partners all a right and left grand

Allemande left and the ladies star  
Gents promenade not too far,  
Same girl  
Allemande left and the gentlemen star  
Girls promenade not too far  
Same girl an allemande thar  
Boys walk into a right hand star  
Slip the clutch  
Pass one, pass another, pass mother  
Then allemande left

Circle eight  
Reverse back go single file  
One by one that's Indian style  
Gents step out and turn back  
Meet your own a right hand swing  
To the right hand lady a left allemande  
Gentlemen star  
Girls promenade not too far  
Same girl  
Allemande left and the ladies star  
Gents promenade not too far  
Same girl a left allemande to a wrong way grand  
Grand right and left till you meet your own  
Twirl her once and promenade home

Allemande left and the ladies star  
Gents promenade not too far  
Same girl  
Allemande left and the gentlemen star  
Gals promenade not too far  
Reverse the star, reverse the ring  
Same girl a right hand swing  
Then allemande left like an allemande A  
Go right and left and half sashay  
Re-sashay  
Go to the corner left allemande

Allemande left and the ladies star  
Gents promenade not too far  
Allemande left and the gentlemen star  
Girls promenade not too far  
Allemande left the same little girl  
Allemande right your own little pearl  
And the ladies star  
Gents promenade not too far  
Same girl  
Allemande right and the gentlemen star  
Girls promenade not too far  
Allemande right the same little pearl  
Then allemande left the corner girl  
Go right and left grand

The material on the following pages is part of a continuing program to supply dances for possible use by callers and teachers. Sets in Order neither recommends nor condemns these dances but supplies them as a possible source for callers. All dances are workshopped by dance groups at least twice before appearing in type. It should be noted by dancers reading this section that callers are not to be construed as being "up to date" simply by using this material or "behind the times" because of failure to include it in their programs. Material is **not** the underlying factor in the success of this activity and this collection is presented each month with this in mind.—the Editor



Allemande left and the ladies star  
 Gents promenade not too far  
 Reverse the star, reverse the ring  
 Same girl  
 Allemande right and the gentlemen star  
 Girls promenade not too far  
 Reverse the star, reverse the ring  
 Same girl  
 Allemande left with your left hand  
 Partners all a right and left grand

### OCEAN WAVE SWING

By Al Holmes, El Monte, California

Head two ladies chain across  
 Turn the girls, they don't get lost  
 One and three up to the middle and back  
 Forward again, star thru, Frontier whirl  
 Then do sa do the outside two  
 An ocean wave and rock it too  
 Up and back and swing thru  
 Rock it up and back in time  
 Swing thru along the line  
 Back right up and circle four  
 Side gents break and line up four  
 Bend the line and star thru  
 Right and left thru, turn your girl  
 Dive thru, pass thru, do sa do the outside two  
 An ocean wave and rock it too  
 Swing thru two by two  
 Rock it boys along the line  
 Then swing thru one more time  
 Back right up and circle four  
 Head gents break and line up four  
 Forward eight and come on back  
 Chain those girls across the track  
 Turn 'em boys, left allemande

### MORE CROSS FOLDS

### MOVE IT

By Sam Grundman, Berkeley, California

Four ladies chain across the way  
 One and three half sashay  
 Heads forward, back you run  
 Cross trail around one  
 Forward eight back you roll  
 Pass thru, ends cross fold  
 Right and left thru turn a little Sue  
 Then star thru and square thru  
 Three-quarters reel you're facing out  
 Wheel and deal  
 Double pass thru, don't get lost  
 Centers go in and cast off three-quarters  
 Forward eight back you roll  
 Pass thru ends cross fold  
 Right and left thru turn old Sue  
 Then star thru and square thru  
 Three-quarters reel you're facing out  
 Wheel and deal  
 Double pass thru take your time  
 Centers go out bend the line  
 Forward eight back you roll  
 Pass thru ends cross fold  
 Right and left thru turn old Sue  
 Star thru, square thru  
 Three-quarters man, find the corner  
 For a left allemande

### JUNE'S DIXIE

By Pete Sansom, West Palm Beach, Florida

One and three roll a half sashay  
 Star thru, do sa do, star thru  
 Dixie chain, girls turn back  
 Do sa do now star thru  
 Wheel and deal two by two  
 Right and left thru, dive thru  
 Star thru, Dixie chain  
 Girls turn back, do sa do  
 Star thru, wheel and deal  
 Pass thru, star thru  
 Dixie chain, girls turn back  
 Do sa do, star thru  
 Wheel and deal, dive thru  
 Star thru, Dixie chain  
 Girls turn back, do sa do  
 Star thru, wheel and deal  
 Pass thru, left allemande

### WHEELY

### CEAL'S OTHER DEAL

By Shelly Blunt, Biloxi, Mississippi

Promenade, don't slow down  
 One and three gonna wheel around  
 Two lines of four when you come down  
 Pass thru, wheel and deal  
 Face your partner, clap with zeal  
 Pass thru, wheel and deal  
 Just the men you pass thru, star thru, promenade  
 Promenade the wrong way round  
 Keep on walkin' that gal around  
 The girls roll right, left allemande

or

Promenade just like you are  
 With the right hand up the ladies star  
 Star promenade, don't slow down  
 Now the men backtrack, don't be slow  
 Meet your honey, start a do paso, etc.

### MILK RUN NUMBER TWO

By Stub Davis, Waurika, Oklahoma

Four ladies chain three-quarters round  
 Two and four right and left thru  
 Same two couples half sashay  
 One and three cross trail thru  
 Round one and line up four  
 Forward eight and back with you  
 Inside two star thru  
 Same two Frontier whirl  
 Same two right and left thru  
 Same two star thru  
 Same two half sashay  
 Everybody forward and back  
 Star thru, first couple left, next right  
 Right and left thru  
 Two ladies chain  
 Pass thru, U turn back, star thru  
 Frontier whirl, pass thru, left allemande

### SPECIAL WORKSHOP EDITORS

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Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



## **TWO FISTED**

### **BOXER**

By Ted Wegener, Gardena, California

One and three do the right and left thru  
Same two star thru, now double pass thru  
Face your partner, bend the line  
Up to the middle and back in time  
Center two square thru count four hands  
Outside box the gnat, face the middle  
Box the gnat, change hands, allemande left

### **FLOTSAM**

By Al Gottlieb, Van Nuys, California

One and three right and left thru, same ladies chain  
Same two half square thru  
Circle four with the outside two full around  
The inside two rip and snort  
Pull 'em out to a line of four  
Pass thru, wheel and spread  
From there wheel and deal  
Centers in and wheel and deal  
Centers pass thru, U turn back  
Right and left thru, double pass thru  
First two left, next two right, star thru  
Eight chain four and when you're thru  
Square thru three-quarters round  
Here she comes, left allemande

### **GRAND SWING STAR THRU**

By John Lumpkin, Fairfax, Alabama

Heads go up and back, do sa do to an ocean wave  
Then swing star thru, do sa do with the outside two  
Then swing star thru  
Dance out and back in time, bend the line  
Do sa do across from you  
Then grand swing thru, rock up and back  
Grand swing thru one more time  
Do a right and left thru, turn 'em around  
Cross trail thru, find old corner  
Left allemande

## **GOOD THAR DRILL**

### **JIM'S THAR HASH**

By Jim Mineau, Arroyo Grande, California

Allemande left like an allemande thar  
Go right and left and form a star  
Back 'em up boys a right hand star  
Shoot that star go all the way around  
New corner by the right a wrong way thar  
Back 'em up boys a left hand star  
Shoot that star, new corner left like an allemande thar  
Back 'em up boys a right hand star  
Shoot that star go all the way around  
Men star right across the town  
Turn the opposite lady allemande thar  
Back 'em up boys a right hand star  
Now throw in the clutch and put her in low  
Go twice around on a heel and toe  
Now turn that same girl  
Go all the way around  
Give a right to the corner and pull her on by  
Allemande left with your left hand

## **SWINGING TWO'S**

By Fred Christopher, St. Petersburg, Florida

Heads go right circle four  
Head gents break, line up four  
Forward eight back once more  
Do sa do across the floor, make an ocean wave  
Here's what you do, swing thru two by two  
(All persons meeting with a left hand swing half)  
Rock up and back, box the gnat  
Right and left thru the other way back  
Star thru, dive thru, square thru three-quarters  
Should be corner, left allemande

### **NO NAME**

By Bob Nipper, Edwards, California

Side ladies chain across  
Head gents and corner girl move up and back  
Square thru four hands round  
Split two round one to a line of four  
Forward up and back, cross trail thru  
U turn back  
Just the end two couples star thru  
Same two cross trail thru round one to a line of four  
Forward up and back you reel  
Pass thru, wheel and deal  
Substitute, girls square thru three-quarters  
Face those gents, U turn back  
Dixie chain across the track  
Girls U turn back, left allemande

## **SINGING CALL x**

### **BALLIN' THE JACK**

By Bill Peters, San Jose, California

Record: Longhorn 144, Flip instrumental with Bill Peters

OPENER, BREAK and ENDING

\*(First of all)

Join your hands and circle left with all of your might

Reverse back single file and turn it to the right

Girls backtrack, partner box the gnat

You pull 'em by, left allemande, weave around the track

Go in and out around way out in space

\*\*(Put your loving arms way out in space)

Partner do sa do with such style and grace

Promenade 'em on back, hurry round that ol' track

That's what I call ballin' the jack

FIGURE

Allemande left corner, partner do sa do

Heads lead right, circle four you know

Heads you break and make a line, you move it up and back

Go right and left thru, turn 'em too, Dixie chain on back

Lady go left, gent go right, swing the corner right there

Left allemande new corner, promenade round the square

You promenade back, hurry round that ol' track

That's what I call ballin' the jack

\*Use first chorus only      \*\*Use last chorus only

SEQUENCE: Opener, Figure twice, Break, Figure twice, Ending



## LET'S WALTZ

### UNDER THE STARS

By Van and Audrey Van Sickle, Toronto,  
Ontario, Canada

**Record:** Windsor 4701 (Slow record slightly)

**Position:** Intro, Diag Open-Facing — Dance, Closed pos

**Footwork:** Opposite, directions for M except as noted

**Meas**

#### INTRODUCTION

**1-4 Wait; Wait; Apart, Point, —; Together (to CP), Touch, —;**

Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined: step bwd on L ft, point R ft twd partner, hold 1 ct; step fwd on R to CLOSED pos adjusting to face LOD, touch L to R, hold 1 ct.

#### DANCE

**1-4 Fwd Waltz; (R) Turn, Side, Close; (Canter) Side, Draw, Close; Side, Draw, Close;**

In Closed pos do 1 fwd waltz down LOD; step fwd on R ft turning  $\frac{1}{4}$  RF to face wall, swd in LOD on L ft, close R ft to L; in canter rhythm step swd in LOD on L ft, draw R to L, place wgt on R ft; step swd again on L ft, draw R to L, place wgt on R ft.

**5-8 (Box) Fwd, Side, Close; Back, Sidecar, Close; Twinkle to CP; Fwd, Touch, —;**

Box waltz twd wall stepping fwd on L ft, swd in RLOD on R ft, close L ft to R; step bwd twd COH on R ft, swd in LOD on L ft adjusting to SIDECAR pos M on inside of circle to face RLOD (W face LOD), close R ft to L; M does a twinkle XIF stepping fwd in RLOD on L ft, fwd on R starting L turn to face LOD in CLOSED pos, close L ft to R (while W takes short step bwd in RLOD on R ft, then sweeps fwd on L ft in front of M to Closed pos and closes R ft to L); step fwd in LOD on R ft, touch L ft to R, hold 1 ct.

**9-16 Repeat Action of Meas 1-8.**

**17-20 (L) Turn Waltz; (L) Turn  $\frac{1}{2}$  to Open-Facing; Twinkle to Open-Facing; Thru, to, Banjo;** Starting M's L ft stepping fwd and turning twd COH do 2 L face turning waltzes blending to OPEN-FACING pos (M's L and W's R hands joined) M facing wall; twinkle twd RLOD (both XIF) bringing lead hands thru (M's L & W's R) turning on cts 2 and 3 to OPEN-FACING pos maintaining M's L and W's R hand hold; step thru fwd in LOD on M's R (W thru on L), short step fwd on L ft, close R ft to L leading W L face to BANJO pos M facing LOD.

**21-24 (Bjo) Fwd Waltz; Fwd Turn to Sidecar; Bwd Waltz, 2, Check; Sidecar Wheel  $\frac{1}{2}$ ;** In Banjo pos do 1 fwd waltz in LOD; continue in LOD fwd on R ft (W bwd on L), step on L ft turning to SIDECAR pos M facing RLOD, close R ft to L; in Sidecar pos do 1 waltz bwd in LOD (W fwd) and

check on close step; fwd Sidecar LF wheel  $\frac{1}{2}$  (CCW) to end M on outside facing LOD and W on inside facing RLOD in Sidecar pos.

**25-28 Twinkle Out; Twinkle Manuv, 2, 3; Dip Back, —, —; Recover, Step, Step;**

Adjusting to loose Sidecar progressing LOD and wall twinkle out (M XIF and W XIB) ending in BANJO M facing diag LOD and COH; twinkle in diag fwd on R ft (XIF and W XIB), maneuver to CLOSED pos stepping L,R to face diag RLOD and wall; dip bwd diag LOD and COH on L ft, hold 2 cts; recover on R ft, then step L, R in place to face RLOD.

**29-32 (R) Waltz Turn; Waltz; Waltz; Twirl (to Closed pos);**

Progressing LOD do 3 RF turning waltzes to end in CLOSED pos M facing LOD: M steps (R,L,R) as W does a RF spot twirl under M's L and W's R hands to end in CLOSED pos to repeat dance.

PERFORM ENTIRE ROUTINE THREE TIMES

**Ending:** On meas 32 of last sequence M adjusts to face wall as W twirls then change hands and acknowledge.

## ROCKIN' RHYTHM

### GLORY OF LOVE

By Louis and Ann Calhoun, Shelby,  
North Carolina

**Record:** Jewel 128

**Position:** Intro, Butterfly — Dance, Semi-Closed facing LOD

**Footwork:** Opposite, directions for M except as noted

**Meas**

#### INTRODUCTION

**1-4 Wait; Wait; Vine (Twirl), 2, 3; Touch; Vine (Rev Twirl), 2, 3, Touch;**

In BUTTERFLY pos wait 2 meas: M vines in LOD L,R,L, touch R to L as W twirls RF in LOD holding lead hands; M vines in RLOD R,L,R, touch L to R as W does LF twirl to end in SEMI-CLOSED pos facing LOD.

#### DANCE

##### PART A

**1-4 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, In Front; Pivot, —, 2, —;**

Do 2 fwd two-steps: starting M's L do a 4 ct vine in LOD; in CLOSED pos do a slow pivot L,R full around to end in CLOSED pos M facing wall.

**5-8 Turn Two-Step; Turn Two-Step; (Hitch 4) Fwd, Close, Back, Close; Walk, —, 2, —;**

Do 2 RF turning two-steps to end in Closed pos M facing LOD: start M's L do a 4 ct hitch step fwd L, close R to L, back L, close R to L; still in Closed pos M facing LOD walk fwd slow L,R adjusting to SEMI-CLOSED pos facing LOD.

**9-16 Repeat Action of Meas 1-8.**

##### PART B

**17-20 Side, Close, Cross/Thru, —; Side, Close, Cross/Thru, —; (Box) Side, Close, Fwd, —; Side, Close, Back, —;**



In Semi-Closed pos M step LOD L, close R to L, cross L over R twd RLOD (W XIF); step side in RLOD on R, close L to R, cross R over L (W XIF); in CLOSED pos M facing wall do a box two-step fwd and box two-step bwd.

**21-24 Side, Close, Cross, —; Side, Close, Cross, —; Step, Turn, Step, Turn; Rock Fwd, —, Recover, —;**

Repeat side, close, cross of meas 17 and 18 ending in OPEN pos facing LOD holding M's R with W's L hand: keeping R ft in place step fwd L and do a quick "basketball pivot" RF (LF for W) releasing trailing hands and touching lead hands momentarily, return to R ft facing RLOD, step thru in RLOD on L ft and do same quick pivot turning away from partner to return to R ft again taking trailing hands; step fwd L dipping slightly, hold 1 ct, return to R ft, hold 1 ct.

**25-28 (Two-Step) Back to Back; (Two-Step) Face to Face; Side, Close, Side, Close; Dip Back, —, Recover, —;**

Turning L face into Back to Back pos do 1 swd two-step in RLOD; continuing L face, turn to Face to Face pos do another swd two-step in RLOD coming into CLOSED pos M facing wall; step L swd LOD, close R to L, swd L, close R to L; dip bwd twd COH on L, hold 1 ct, recover on R, hold 1 ct.

**29-32 Turn Two-Step; Turn Two-Step; Walk (W Twirls), —, 2, —; 3, —, 4, —;**

In Closed pos M facing the wall do 2 turning two-steps to end in SEMI-CLOSED pos facing LOD: starting M's L he walks fwd 4 slow steps as W twirls twice down LOD under M's L and W's R hands to end in Semi-Closed pos.

DANCE THRU THREE TIMES

**Ending: Step Apart, Touch, Together, Touch (to Butterfly); (slight retard) Vine LOD, 2, 3, Tch (W Twirls); Vine RLOD, 2, 3, Touch (W Rev Twirl); Bow**

## SMOOTH TWO-STEP

### WHISPERING

By Edna and Gene Arnfield, Skokie, Illinois

**Record:** Hi-Hat 807

**Position:** Intro, Diag Open-Facing — Dance, Closed pos M facing LOD

**Footwork:** Opposite, directions for M except as noted

**Meas** INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; Together (to CP), —, Touch, —;**

Wait 2 meas in Diag Open-Facing pos M's R and W's L hands joined: step bwd L, hold 1 ct, point R toe twd partner, hold 1 ct; step fwd on R turning to face LOD in CLOSED pos, hold 1 ct, touch L to R, hold 1 ct.

DANCE

**1-4 Fwd Two-Step; Fwd Two-Step; Walk, —, Face Out, —; Side, Close, Turn (R) 1/4, —;**

In Closed pos starting with M's L do 2 fwd two-steps twd LOD: fwd L, hold 1 ct, fwd R turning 1/4 RF to face wall, hold 1 ct; step swd L twd LOD, close R to L, step back on L twd LOD making 1/4 RF turn to face RLOD in CLOSED pos.

**5-8 Bwd Two-Step; Bwd Two-Step; Back, —, Back/Turn (R) 1/4, —; Side, Close, Turn (R) 1/4, —;**

Start M's R do 2 bwd two-steps backing down LOD: step back on R, hold 1 ct, back on L turning 1/4 RF to face COH, hold 1 ct; step swd R twd LOD, close L to R, step fwd R while turning 1/4 RF to end in CLOSED pos M facing LOD.

**9-12 Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd/Turn (R) 1/4, —;**

Starting M's L do 2 fwd two-steps twd LOD: (Hitch) fwd L, close R to L, back on L, hold 1 ct; bwd on R, close L to R, fwd on R turning 1/4 RF (M face wall), hold 1 ct.

**13-16 (Scissors) Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;**

Still in Closed pos (M's back to COH) step swd L twd LOD, close R, XIF on L (W XIB), hold 1 ct; step swd R twd RLOD, close L to R, XIF on R (W XIB), hold 1 ct; start M's L do 2 RF turning two-steps along LOD ending in CLOSED pos with M's back to COH.

**17-20 (Slo) Side, —, Behind, —; (Quick) Side, Behind, Side, —; Dip In, —, Recover, —; (Scissors Thru) Side, Close, Thru, —;**

Step swd L twd LOD, hold 1 ct, cross R behind L (W also XIB), hold 1 ct; in 3 quick steps step swd L, cross R behind L (W also XIB), step swd L, hold 1 ct; dip in twd COH on R, hold 1 ct, recover on L, hold 1 ct; step swd R (twd RLOD), close L to R, step thru twd LOD on R (W step thru on L), hold 1 ct.

**21-24 (Slo) Side, —, Behind, —; (Quick) Side, Behind, Side, —; Dip In, —, Recover, —; (Scissors Thru) Side, Close, Thru, —;**

Repeat action of meas 17-20 ending in CLOSED pos with M's back to COH.

**25-28 (Box) Side, Close, Fwd, —; Side, Close, Back, —; Dip In, —, Recover (to Semi-Closed), —; Dip Back (twd RLOD), —, Recover, —;**

(Box Two-Step) Step swd L (twd LOD), close R to L, fwd L, hold 1 ct; side R, close L to R, bwd R, hold 1 ct; dip in twd COH on L, hold 1 ct, recover on R blending to SEMI-CLOSED pos facing LOD, hold 1 ct; dip bwd on L twd RLOD, hold 1 ct, recover on R, blending to CLOSED pos M's back to COH, hold 1 ct.

**29-32 Turn Two-Step; Turn Two-Step; (Slo) Pivot, —, 2, —; (Slo) Twirl, —, 2, (to Closed) —;**

In Closed pos starting M's L do 2 RF turning two-steps along LOD: in Closed pos (M's back to COH) starting M's L do a RF couple pivot one full turn in 2 slo



steps; M walks fwd along LOD slow L, slow R as W twirls RF under M's L and W's R hand to end in CLOSED pos M facing LOD.

#### **DANCE THRU THREE TIMES**

**Ending:** Step diag apart and acknowledge.

Note: It is suggested that you slow the record slightly for teaching, then gradually increase speed until the tempo most suitable to the group is found.

#### **BREAK**

By Allen Lloyd, El Monte, California  
**Head ladies chain to the right**  
**One and three star thru, double pass thru**  
**First couple go right, second left**  
**Do a right and left thru, turn the girl**  
**Star thru, cross trail**  
**U turn back, allemande left**

#### **LITTLE CROSS #1**

By Harris Stockard, Lakewood, California  
**Heads square thru four hands**  
**Do sa do, star thru, pass thru**  
**Wheel and deal, double pass thru**  
**Centers in cast off three-quarters, pass thru**  
**Ends cross fold, star thru**  
**Pass thru, wheel and deal, substitute**  
**Square thru three-quarters, left allemande**

#### **HALF SQUARE THRU SURPRISES**

By Dan Schmelzer, Torrance, California  
**One and three square thru**  
**Count four hands and when you do**  
**Right and left thru the outside two, turn your girl**  
**Then a half square thru, you've got a line of four**  
**Bend the line, go up and back**  
**Then a half square thru across the track**  
**Those in the middle a half square thru**  
**Frontier whirl all eight of you**  
**Left allemande**

or

**One and three a half square thru**  
**Split the sides to a line of four**  
**Forward eight and back, pass thru**  
**Centers arch, ends duck thru**  
**Half square thru in the middle you do**  
**Separate round one to a line of four**  
**Pass thru, centers arch, ends duck thru**  
**Center four just box the gnat**  
**Substitute right after that**  
**Pass thru, guess who, left allemande**

#### **CONTRA CORNER**

#### **I.O.C.A. REEL**

Traditional

1, 3, 5, 7 active and crossed over  
**Actives balance with the one below**  
**Actives swing the one below**  
**Circle four once around to the left**  
**Then actives swing in the center of the set**  
**Actives down the center now two by two**  
**Come back to place like you always do**  
**Cast off and the ladies chain**  
**Chain them right back home again**

#### **THIS MOVES**

#### **SHAKE**

By Larry Brockett, Los Alamitos, California  
**Heads to the middle, do sa do to an ocean wave**  
**Swing star thru, circle four, head gents break**  
**Now pass thru, girls turn back to an ocean wave**  
**Swing thru two by two, centers run**  
**Wheel and deal to face that two**  
**Star thru, substitute**  
**Back over two, bend the line, left allemande**

#### **SMART ALEC**

By Harley Smith, Covina, California  
**Head two ladies chain to the right**  
**Turn on around and step it light**  
**The heads star thru then the girls turn back**  
**Follow your Sue and split the sides**  
**Lady turn right, gent turn left**  
**Around just one and line up four**  
**Box the gnat across from you**  
**Come on back with a right and left thru**  
**Then roll away with a half sashay**  
**Pass thru across the way**  
**With the lady on the left, go right and left grand**  
or  
**With the lady on the right, left allemande**

#### **SINGING CALL x**

#### **LINDA SUE**

By Don Hills, Santa Clara, California  
**Record:** Hi-Hat 313, Flip instrumental with Don Hills  
**OPENER, MIDDLE BREAK and CLOSER**  
**Now the four little ladies chain**  
**You turn the girls around**  
**Chain the ladies right back home again**  
**Join your hands and circle left**  
**Go walkin' hand in hand**  
**Oh, won't you tell me yes, then do a**  
**left allemande**  
**Let's weave around the ring**  
**They're all such pretty maids**  
**When you meet, do sa do, then promenade**  
**You're a dream right out of the blue**  
**I like to walk with you**  
**Oh, won't you be my Linda Sue**  
**FIGURE**  
**Now the head two promenade**  
**Just half way round you go**  
**The sides lead right and circle to a line**  
**Dance up to the middle and back**  
**There's time to do sa do**  
**Then everybody star thru**  
**Pass on thru you know**  
**Left allemande the corner**  
**Walk right by your own**  
**Swing the next and then you promenade**  
**If she's a dream right out of the blue**  
**And just the girl for you**  
**You can bet her name is Linda Sue**  
**TAG ENDING**  
**I've finally found my Linda Sue**  
**SEQUENCE:** Opener, Figure twice, Middle Break, Figure twice and Closer



## EXPERIMENTAL DRILLS

On page 62 of this issue you'll find the description of the movement Loop the Loop. Read it over and then try these examples of the movement.

### YOU NAME IT

By Art Miller, Anaheim, California

One and three half square thru, split two  
Around one line of four  
Pass thru, loop the loop  
Double pass thru, first left, next right  
Pass thru, wheel and spread, up and back  
Loop the loop, first left, next one too  
One and three wheel around, pass thru  
On to the next square thru four hands  
Girls square thru three-quarters  
Men turn back, allemande left

### LOOPING

By Chuck Raley, Lakewood, California

Heads go right and left thru  
Same ladies chain  
Same ladies chain to the right  
Heads pass thru, go round one  
Make a line of four, go up and back  
Pass thru, arch in the middle  
Loop the loop, left allemande

### LOOPING ALONG

By Chuck Raley, Lakewood, California

Heads square thru four hands  
Split two, make a line of four  
Pass thru and loop the loop  
Centers square thru three-quarters, split two  
Make a line of four, go up and back  
Pass thru and loop the loop  
Square thru three-quarters, left allemande

### LINDA'S LOOPER

By Larry Wylie, Central City, Colorado

Side ladies chain  
Number two bow and swing  
Down the middle split the ring, make a line of four  
Line of four forward and back you scoot  
All the way thru, loop the loop  
Pass back thru across the night  
First two go left, next go right  
Behind the heads you stand  
Double pass thru, centers in  
Cast off three-quarters  
Forward eight and back with you  
Forward again star thru  
Centers pass thru, left allemande

### CENTER LOOP

By Chuck Raley, Lakewood, California

Two and four right and left thru  
All four ladies chain  
Heads square thru four hands around  
Centers in, cast off three-quarters round  
Ends circulate to a line of four  
Pass thru and loop the loop  
Centers star thru, pass thru  
Round one to a line of four  
Forward eight and back  
Pass thru and loop the loop  
Centers pass thru, left allemande

## WHO LOOPS

By Art Miller, Anaheim, California

Promenade, one and three wheel around  
Cross trail thru, U turn back  
Pass thru, on to the next  
Star thru, dive thru, pass thru  
Centers in, loop the loop  
Half square thru, bend the line  
Ends box the gnat, allemande left

### CENTRAL CITY SPECIAL

By Larry Wylie, Central City, Colorado

Head two ladies chain you do  
Head couples double swing thru  
Same two square thru four hands around  
Circle four, head men break and form a line  
Forward eight, back you scoot  
Pass thru, loop the loop  
Double pass thru, centers in, cast off three-quarters  
Pass thru loop the loop  
Double pass thru, centers in cast off three-quarters  
Pass thru loop the loop  
Center two right and left thru  
Full turn to the outside two  
Pass thru, left allemande

### SINGING CALL x

### OLD TIMES

By Bob Van Antwerp, Long Beach, California

Record: MacGregor 1048, Flip instrumental with Bob Van Antwerp

INTRO, BREAK and CLOSER

Four ladies chain turn 'em with a left around  
Join your hands, circle with the girl you found  
Allemande the corner, walk right by your own  
Box the gnat and change hands, corner allemande (and then)

Grand right and left, till you meet your lady  
Docey once around and promenade and maybe (while)

Thinking of the ol' times kinda makes you blue  
Seems like ol' times swinging here with you

FIGURE

One and three right and left thru

Turn your girl and Susie Q

Opposite lady right, partner now a left around

Opposite box the gnat, face that two go right and left thru

Turn the girl and square thru three-quarters round inside you do

Allemande the corner come back and then you do sa do

Swing your corner, then you're gonna promeno

\*Talk about the ol' times a wondering what to do

Seems like ol' times swinging here with you

ADDITIONAL PATTERN

\*Talk about the ol' times they really were a ball

Seems like ol' times in this square dance hall

\*Talk about the ol' times when callers were so few

Seems like ol' times goofing here with you

SEQUENCE: Intro, Figure twice, Middle Break, Figure twice and Closer



## **SQUARE CAST**

By Gene Pearson, Groves, Texas

**Heads star thru, pass thru**  
**Centers in cast off three-quarters round**  
**Center four square thru three-quarters round**  
**Centers in cast off three-quarters round**  
**Center four square thru three-quarters round**  
**Allemande left**

## **CORNER DEAL ONE**

By Gerry Vrieling, La Mirada, California

**Head two gents and the corner girl**  
**Up to the middle and back**  
**Same four star thru, circle up four**  
**Ladies break, make lines of four**  
**Move up and back, pass thru**  
**Wheel and deal, well don't just stand**  
**Allemande left**

## **WHAT A DEAL**

By Bill Boaz, Lynwood, California

**First and third right and left thru**  
**Turn your girl and half square thru**  
**Circle up four on the side of the floor**  
**Head gents break, two lines of four**  
**Forward eight and back you reel**  
**Pass thru, wheel and deal and a quarter more**  
**Cast off three-quarters round**  
**Forward eight and fall way back**  
**Wheel and deal just like that**  
**First two left, next two right**  
**Pass thru, wheel and deal**  
**Those who can square thru**  
**Count three hands, left allemande**

## **SINGING CALL x**

## **COCOANUTS**

By Tommy Cavanagh, London, England

**Record:** Sets in Order 150, Flip instrumental with  
Tommy Cavanagh

**OPENER, MIDDLE BREAK and CLOSER**

**Bow to partner and your corner swing**  
**You swing that girl and promenade the ring**  
**Heads wheel around, a right and left thru**  
**with the couple you found**  
**Turn your girl and pass thru, face your**  
**partner now**

**Left allemande, a grand old right and left you go**  
**When you meet your girl you promenade**  
**Promenade the set, you know you're not thru yet**  
**So roll or bowl a ball — a penny a pitch**

**FIGURE**

**Allemande left your corner, then you do sa do**  
**Just the men you star by the left and then**  
**Star promenade, go walkin' with your maid**  
**The inside out and the outside in**  
**All four ladies chain**

**Chain the girls across and then you roll away**  
**You swing the right hand lady round and round**  
**Allemande the corner maid**

**Come back one and promenade**  
**And roll or bowl a ball — a penny a pitch**

**TAG ENDING**

**Bow to your partner, corner all**  
**That'll do ya, that's all**

**SEQUENCE:** Opener, Figure twice, Middle break,  
Figure twice and Closer

Here is a group of five dances presented by  
Roy Haslund of Winnipeg, Manitoba, Canada,  
which Roy calls Wheel and Deal Sneakers.

**Head two right and left thru**  
**Turn the girl and square thru**  
**Three-quarters round, both turn right**  
**Single file, lady round two**  
**Gent around one, four in line**  
**Forward eight and back you reel**  
**Pass thru, wheel and deal**  
**Allemande left**

**Side ladies chain across**  
**Turn and roll a half sashay**  
**Head two go right and left thru**  
**Turn the girl and cross trail**  
**Separate, go round one**  
**Make a line of four**  
**Forward eight and back you reel**  
**Pass thru and wheel and deal**  
**Face your partner, back you reel**  
**Pass thru, wheel and deal**  
**Allemande left**

**Head two go right and left thru**  
**Turn the girl and chain 'em too**  
**Head men face your corner**  
**Box the gnat and change places**  
**Four girls go forward and back**  
**Forward again and square thru**  
**Four hands round, split the men**  
**Go round one, make a line of four**  
**Forward eight and back you reel**  
**Pass thru, wheel and deal**  
**Allemande left**

**Head two square thru**  
**Four hands round you do**  
**Make a right hand star with the outside two**  
**Heads to the center, left hand star**  
**Move it around not too far**  
**Take your corner arm around**  
**Star promenade go round the town**  
**Inside out a full turn then**  
**Join your hands and make a ring**  
**Circle to the left**  
**Four girls go forward and back**  
**Forward again and pass thru**  
**Separate go round one, four in line**  
**Forward eight and back you reel**  
**Pass thru and wheel and deal**  
**Right and left grand**

**Head two do a right and left thru**  
**Turn the girl and cross trail**  
**Separate, go round one, four in line**  
**Forward eight, back you reel**  
**Pass thru, wheel and deal**  
**Face your partner back you reel**  
**Pass thru, wheel and deal**  
**Double pass thru, centers in**  
**Cast off three-quarters round**  
**Make a line when you come down**  
**Forward eight back you reel**  
**Pass thru wheel and deal**  
**Right and left grand**



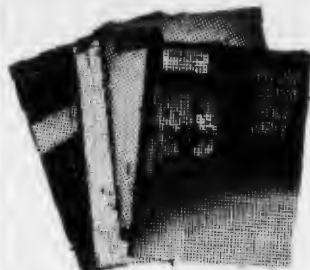
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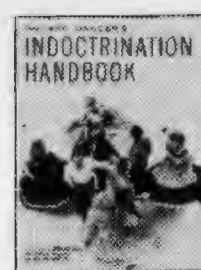
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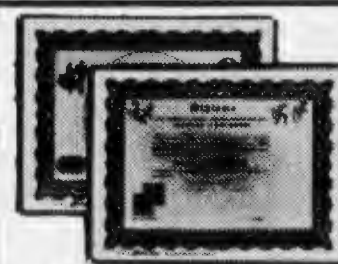
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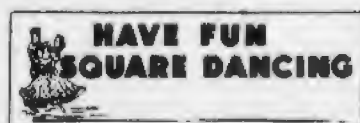
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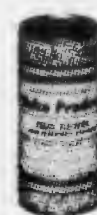
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(Letters, continued from page 3)

side Ring, Workshop — well, I like it all!

However, I keep a specially keen eye on Ex' Lab, Style Series and Workshop in the hope of learning all I can of the latest formations. In this connection I think two fairly recent suggestions in Ex' Lab are great — the Roll Thru and the Face Out Line — they should fit in very smoothly with lots of very danceable combinations of figures . . .

We dance to records in our club, every Wednesday night, with a mixed group of Jordanians, Americans and British — like myself . . .

Peter Shaw  
Ammon, Jordan

Dear Editor:

. . . It has been real fun working on the Premium Plan project and we will continue with the plan towards another prize . . .

Bert Oakes  
Burlington, Ont., Canada

Dear Editor:

. . . I was talking to one of our club members a few minutes ago. Somehow Sets in Order got into the conversation and she remarked that "you didn't know we were alive."

I set her straight on that. I do hope that some time in the future you can give our Dixie Twirlers Club a little space in your magazine. We are not all that big but we got enthusiasm!

I can't tell you how much we enjoy your magazine. I have to read it fast before my husband Fred starts cutting out the material he wants for patter calls. We always save our back issues and often refer to them . . .

Barbara Warnken  
West Helena, Ark.

Dear Editor:

. . . A note of interest: In our new class we have two gentlemen from Afghanistan, Saifur Sahebzadah and Abdul Ahmadyar. They are cartographers and are working in Palo Alto with the National Geographical Survey Team, coordinated by their government and ours. They speak and understand English extremely well. When they were approached to learn to square dance it was explained to them, "Don't worry — square dance language is a language all by itself." After they danced their first tip I spoke to them and how wonderful and refreshing they are. I said something like, "Well, that's another 'first' for you, something really new." Abdul countered with, "Oh yes, and I

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see it is for your Americans also." They certainly caught on fast and when I spoke with them later in the evening, each had instruction sheets in their hands, they were wearing king-size grins and saying, "We'll be back next week"...

Betty "Sam" Herman  
Santa Clara, Calif.

Dear Editor:

...We subscribe to several square dance publications thruout the country and think yours is far ahead of any of the others.

Nellie Noe  
Cypress, Calif.

Dear Editor:

...My hat is off to the wonderful people who make up the square dance clubs of the United States and the many American dancers in foreign countries who are extending the hand of friendship thru square dancing.

Ruth Petrin, Keene, N.H.

Dear Editor:

...We spent a week visiting in the backyard of Sets in Order (Santa Ana) and had planned to take in several square dances while in the area. Unfortunately, I caught a severe

cold when we got there, curtailing our activities. On Saturday night, however, we decided to go and see a square dance even tho' I felt I wasn't up to dancing par. So—dressed in street clothes we went to a club dance in Costa Mesa (Mesamigos) and a friendlier and more hospitable group we have yet to meet. We met and chatted with the caller, Kenny McNabb and the dancers, had coffee and a snack and ended up dancing several tips in spite of my cold, my wife's high heels and "hobble" skirt. Words cannot describe the wonderful feelings created by this kind of treatment to a stranger. Worth more than a king's ransom. And where—but in square dancing—can you find it?

Carl Pekula  
Dearborn Heights, Mich.

**We agree heartily; square dancers are the absolute greatest. Editor**

Dear Editor:

We all enjoy your magazine very much here on Okinawa. Your article, "As I See It" in the August issue entitled, "We Visit the Orient" was especially enjoyed by us, altho' we were somewhat disappointed that your group could

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S/SGT David C. Shroeder  
Okinawa

Dear Editor:

We want to compliment you on the October issue of Sets in Order and the wonderful write-up on the Oklahoma Federation. We feel that we are a part of that group now, even if we are known as the "California Okies"...

Cal Selinger  
San Bernardino, Calif.

Dear Editor:

We certainly want to *thank you* for your continued encouragement of manners, courtesy and grace of movement as an ultra important part of square dancing. We sincerely believe that without them one cannot be and is not square dancing.

Jack and Kitty Houston  
Parma, Mich.

#### SQUARE GEM

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#### FOUR GENERATIONS DANCE TOGETHER

By Margaret Brunette — Coulterville, Calif.

Orabelle and George Miller of Waterford, California, are not only square dancing great-grandparents, in line with the recent inquiries in Sets in Order, but they represent one of four generations of square dancers that dance together a great deal. They are all members of the Toe Steppers Club of Hughson, Calif.



Photo by Carl D. Smith

Four generations are represented here. Starting at Left Rear, Orabelle and George Miller, great-grandparents; David Thompson and Barbara Reece, granddaughter of the Millers; Front Row, Sherry and Richard Reece, great-grandchildren of the Millers; Ike and Margaret Brunette, daughter of the Millers and her husband. Thompson is taking the place of great-grandson George Reece, who was not present. At the mike, Dorothy Gandolfo, caller.

#### THIS WE LIKE

Betty "Sam" Herman sends us this cutie from the Mercury News in San Jose, Calif. "Today's Chuckle — International politics some-

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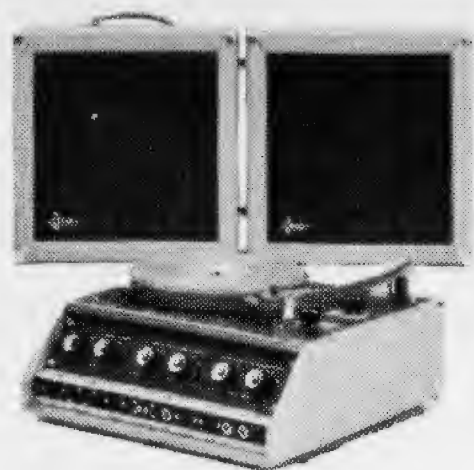
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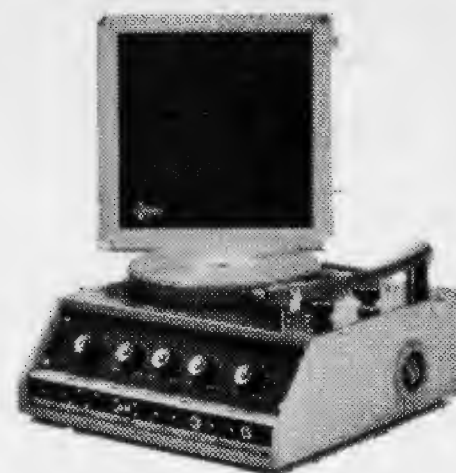
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times looks like a square dance; just when all is going smoothly, everybody changes partners!"

### ROUNDS OF THE MONTH

November Rounds of the Month as selected in various areas come out like this: RDTA of Northern Calif., Hooten Toot for square dancers, Lilac Time for round dancers; RDTA of Southern Calif., Cape Cod Waltz for square dancers, My Promise for round dancers; DCP group (Dancers, Callers, Publications) of Southern Calif., Blue Pacific. Washington, D.C.,

RDTC, Petticoat Junction (Easy), Charades (Int.), Goodnight Sweetheart and Teasin' Melody (Advanced). Oregon Fed., Tanzy and Washington Fed., Let Me Call You Sweetheart.

In December the Northern California RDTA, Champagne Time (Easy), Driving Me Crazy (Advanced); Southern California RDTA, Our Christmas Waltz. On scanning this brief list, which is by no means complete for these particular months but what reached us by press-time, can be noted that *not one* of the dances is repeated from area to area.



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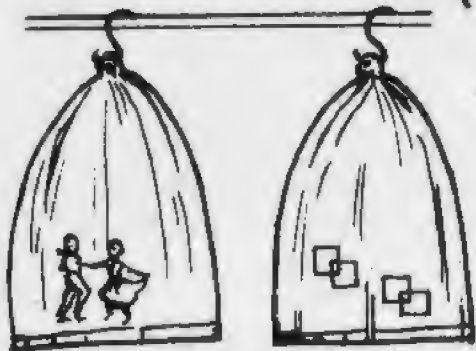
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—Winnie Schrimsher, Portland, Ore.

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Every month sees new winners on the Sets

in Order Premium Plan for gaining new subscribers to the magazine. Those who have received recently some of the exciting items offered are: Gwen Dickinson, Rocking Squares, Lompoc, Calif. — Square Dance Jewelry; Mrs. Frank Keeser, Roaring 20 Club, Belleville, Ill. — Stainless Skillet; Carl Richey, LeGrand, Calif. — Stainless Steel Mixing Bowls; Bert Oakes, Burlington, Ont., Canada — 55-cup Percolator. See? If they could, you can. Write for details to Sets in Order Premium Plan, 462 N. Robertson Blvd., Los Angeles, Calif. 90048.

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FLIP/INST. — CALLER: C. O. GUEST

Music By **THE RHYTHM OUTLAWS BAND**

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By Dr. John F. Largey—Messapequa, L.I., N.Y.

(From Old Colony Callers Assn. Newsletter)

The following is offered as a public service for those who may not be familiar with the more commonly used square dance terms:

**Caller**—An enthusiast who can't dance but likes to be with the crowd.

**Microphone**—Shiny metal object with string attached. Usually brought to dances by caller so he can play with his soldering kit.

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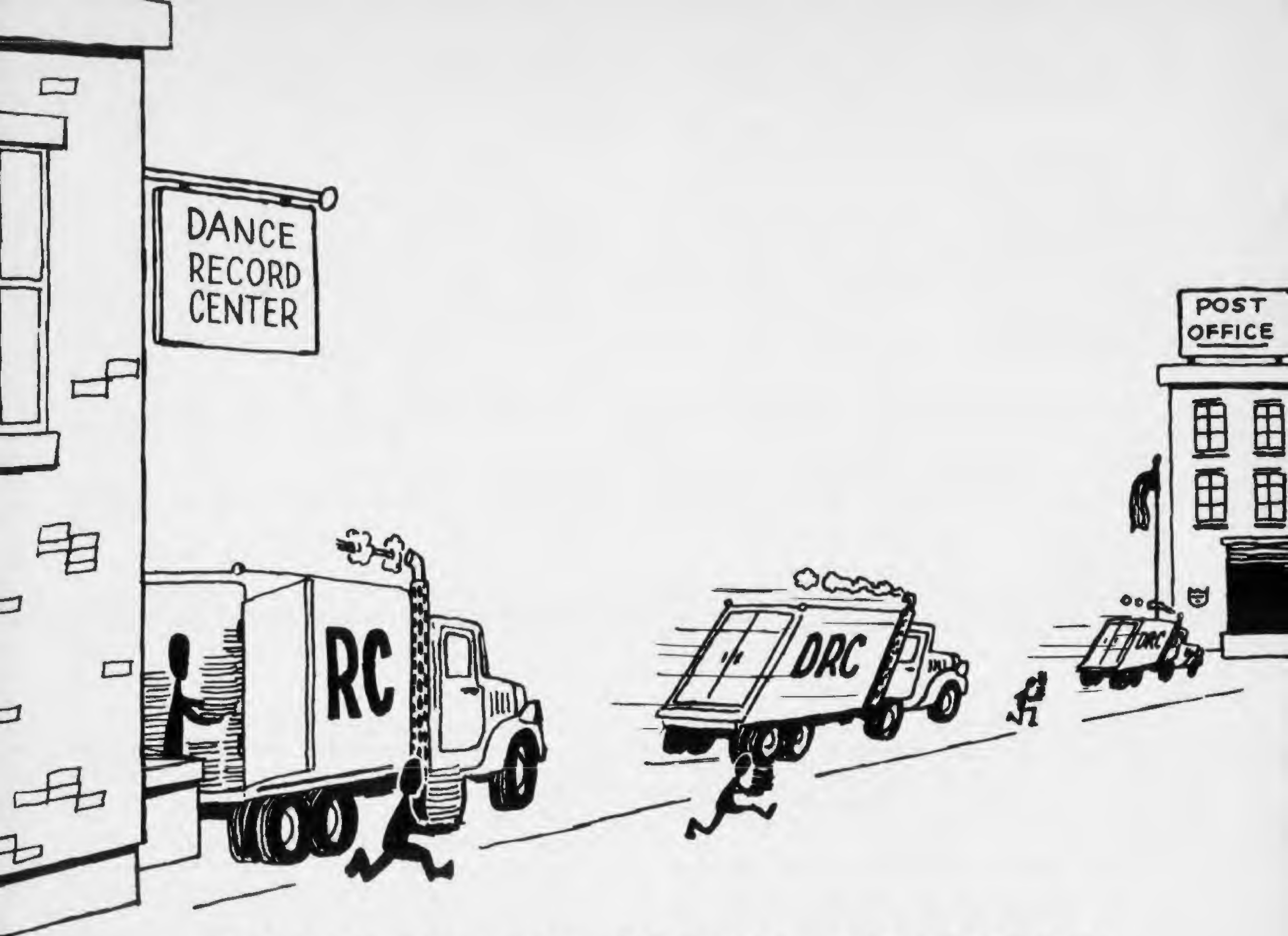
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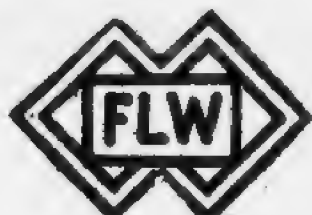
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(Record Reviews, continued from page 6)

### SINGIN' AND SWINGIN'—Bogan 1181

Key: B flat Tempo: 126 Range: High HC  
Caller: Darrel Slocum Low LB

MUSIC: Western 2/4 — Piano, Guitar, Trombone,  
Trumpet, Drums, Bass, Clarinet

**Synopsis:** (Break) Docey corners — see saw part-  
ner — gents star right — turn partner left —  
corner wrong way thar — slip clutch, box the  
gnat — pull by — allemande — promenade —  
swing. (Figure) Heads square thru — right  
hand star with sides — heads star left — same  
sides right and left thru — dive thru — Calif.  
twirl — swing — promenade.

**Comment:** Conventional dance patterns with  
danceable timing. Lyrics have good meter.  
Tune lacks excitement. Rating: ☆+

### LINDA SUE — Hi-Hat 313\*

Key: B flat Tempo: 128 Range: High HC  
Caller: Don Hills Low LB

MUSIC: Standard 4/4 shuffle — Clarinet, Saxo-  
phone, Guitar, Piano, Drums, Bass, Flute

**Synopsis:** Complete call printed in Workshop  
**Comment:** Excellent music in 4/4 shuffle beat  
rhythm. The tune is good, the dance patterns  
are easy and well timed. The lyrics are well  
metered. Rating: ☆☆☆

### GOLDEN STAIRS — Old Timer 8200

Key: C Tempo: 125 Range: High HA  
Caller: Johnny Schultz Low LB

MUSIC: Western 2/4 — Guitar, Rhythm Guitar,  
Bass Guitar, Vibes

**Synopsis:** (Break) Allemande — partner right —  
girls star left — partner right — allemande —  
weave — do sa do — allemande — promenade.  
(Figure) Heads cross trail round one, line of  
four — box gnat — circle — allemande — do  
sa do — swing corner — promenade — 16  
measures of grand square.

**Comment:** A smooth flowing dance with good  
timing. Those callers liking records pitched  
towards the low side will enjoy this.

Rating: ☆☆☆

### DUST OFF THAT OLD PIANNA — MacGregor 1050

Key: B flat Tempo: 130 Range: High HC  
Caller: Julius King Low LD

MUSIC: Western 2/4 — Piano, Banjo, Accordion,  
Drums, Bass

**Synopsis:** (Break) Allemande — pass partner,  
swing right hand lady — circle halfway —  
four ladies chain — half sashay — grand right  
and left — promenade. (Figure) Heads half  
square thru — right and left thru — dive thru  
— star thru — do sa do — ocean wave —  
square thru — swing corner — promenade.

**Comment:** Good ragtime music and fast moving,  
well written dance patterns. Rating: ☆☆☆

### BELIEVE ME — Kalox 1038

Key: F Tempo: 125 Range: High HC  
Caller: C. O. Guest Low LC

MUSIC: Standard 2/4 — Guitar, Vibes, Violin,  
Piano, Drums, Bass, Clarinet

**Synopsis:** (Break) Do sa do corner — all saw part.



# LOCAL DEALERS

in RECORDS and PUBLICATIONS

Catering to Square Dancers

## ★ ALABAMA

MUTCHNICK'S WESTERN WEAR  
54-56 Government St., Mobile

## ★ ARKANSAS

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## ★ ARIZONA

RECORDLAND  
4457 East Thomas Road, Phoenix

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NANCY SEELEY'S RECORDS FOR DANCING  
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PHIL MARON'S FOLK SHOP  
1531 Clay Street, Oakland 12

DON & PATS WESTERN WEAR  
4797 El Camino Real, Santa Clara

RITE NOTE MUSIC STORE  
276 N. Hawthorne Blvd., Hawthorne

ROBERTSON DANCE SUPPLIES  
5417 Helen Way, Sacramento 22

## ★ CANADA

DANCE CRAFT  
455 West Broadway, Vancouver, B.C.

GERRY HAWLEY RECORDS  
34 Norman Crescent, Saskatoon, Sask.

## ★ COLORADO

J & S RECORDS & RECORDING STUDIOS  
Room 10, Union Station, Pueblo

S. D. RECORD ROUNDUP  
3875 Wadsworth, Wheat Ridge

## ★ FLORIDA

BOW'S  
9732 MacArthur Ct. No., Jacksonville 16

CROSS TRAIL SQUARE DANCE CENTER  
4150 SW 70th Court, Miami 55

BONEY'S Square Dance and Western Wear  
So. Slappey and Whitney, Alban 31701

## ★ GEORGIA

EDUCATIONAL AND DANCE RECORDS  
P. O. Box 11776  
Atlanta 30305

## ★ ILLINOIS

ANDY'S RECORD CENTER  
1614 N. Pulaski Road, Chicago 60639

DELUXE MUSIC SQUARE DANCE SHOP  
4063 Milwaukee, Chicago 41

## ★ INDIANA

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2101 Kossuth Street, Lafayette

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2616 W. 16th St., Indianapolis

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4428 So. 7th St., Terre Haute.

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ELMER'S RECORD SHOP  
2422 Elizabeth Avenue, Des Moines 17

## ★ KANSAS

EDGINGTON MUSIC CO.  
217 S. Santa Fe, Salina

## ★ KENTUCKY

SQUARE DANCE SHOP  
3111 South 4th Street, Louisville 40214

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ner — circle — allemande — weave — do sa do — swing — promenade. (Figure) Heads pass thru, around one — right and left thru — pass thru — do sa do — star right, once around — girls turn back — allemande — pass partner, swing next — promenade.

**Comment:** Good music and a good tune. The dance patterns are interesting and the lyrics are well metered. Rating: ☆☆

### ROLLIN' ON — MacGregor 1049

Key: F Tempo: 130 Range: High LG  
Caller: Vera Baerg Low ELF

**Music:** Western 2/4 — Accordion, Guitar, Piano, Drums, Celeste, Bass

**Synopsis:** (Break) Allemande — do sa do — gents star left — turn partner right — turn corner left — weave — do sa do — allemande — promenade. (Figure) Head ladies chain — heads half square thru — do sa do — ocean wave — swing thru — box the gnat, pull by — swing — promenade.

**Comment:** The tune is "Freight Train." The dance patterns are good and the music is well played. Recorded in such a low key that most callers will have to deviate slightly from tune to call it but this is not difficult if you follow the "with calls" side. Rating: ☆+

### OLD TIMES — MacGregor 1048\*

Key: E flat Tempo: 126 Range: High HC  
Caller: Bob Van Antwerp Low LC

**Music:** Standard 2/4 — Accordion, Piano, Bass, Drums, Celeste, Guitar

**Synopsis:** Complete call printed in Workshop.

**Comment:** The tune is a smoothie and the music is typically MacGregor at its best. The figure

## CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-December.

### SINGING CALLS

Hey Li Lee Li Lee	Wagon Wheel 201
Island in the Sun	Grenn 12067
Hey Look Me Over	Windsor 4833
Mary Lou	Sets in Order 149
My Heart Skips a Beat	MacGregor 1033

### ROUND DANCES

Hooten-Toot	Grenn 14063
Green Door	Belco 207
Change in Me	Sets in Order 3146
Whispering	Hi Hat 807
Cape Cod Waltz	Windsor 4695



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in RECORDS and PUBLICATIONS

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119 Allen St., Hampden  
SUE'S SPECIALTY SHOP  
S. Main Street, Topsfield

## ★ MICHIGAN

ARROWHEAD TRADING POST  
433 N. Washington Avenue, Royal Oak  
B Bar B WESTERN SUPPLY  
315 Main Street, Rochester  
CROSS TRAIL RECORD SERVICE  
12130 Center Road, Bath 48808  
SQUARE DANCE SPECIALTIES  
14600 Grand River, Detroit 27

## ★ MINNESOTA

LOUISE MUSIC SHOP  
678 Grand Avenue, Saint Paul 5  
"AL" JOHNSON RECORDS  
4148 10th Ave., S. Minneapolis 7

## ★ MISSOURI

DO-SAL SHOPPE  
10402 E. 31st St., Independence  
GRABO'S WESTERN SHOP  
Kidder

## ★ NEW JERSEY

DANCE RECORD CENTER  
1159 Broad Street, Newark

## ★ NEW YORK

BERLINER MUSIC SHOP  
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## ★ OREGON

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## ★ OHIO

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4400 Portage St., N.W., N. Canton 20

F & S WESTERN SHOP  
1557 Western Avenue, Toledo 9  
JIM JONARD RECORD SALES  
50 Cherrington Ave., Westerville  
ROZ'S WESTERN WEAR  
3225 Atwood Terr., Columbus 43224  
STOUFFER ENTERPRISES  
7437 Juler Ave., Cincinnati 43  
THE HITCHING POST  
1043 Portage Trail, Cuyahoga Falls

## ★ PENNSYLVANIA

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2014 W. Darby Rd., Havertown  
RANCHLAND RECORD SHOP  
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RAY WARD RECORD SERVICE  
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## ★ SOUTH DAKOTA

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## ★ TEXAS

DEVA CHAPMAN RECORDS  
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## ★ WASHINGTON

AQUA RECORD SHOP  
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DECKER'S PHARMACY  
S. 518 Thor St., Spokane 99202  
HAGEN'S SQUARE DANCE BARN  
11820 148th Ave. S.E., Renton 98056

## ★ WISCONSIN

MIDWEST RADIO COMPANY  
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## ★ D.C., WASH.

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Additional Dealers on Previous Page



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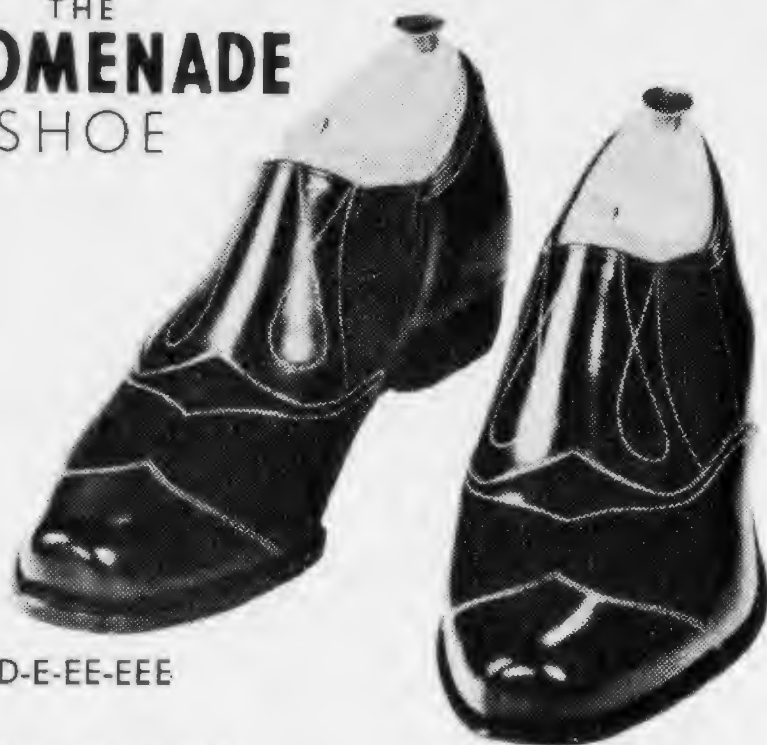
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is close timed with lots of action. The word  
meter is good. Rating: ☆☆

**BASIN STREET BLUES — Lore 1075**

Key: B flat Tempo: 132 Range: High HC  
Caller: Johnny Creel Low LB

Music: Standard 4/4 — Trumpet, Clarinet, Piano,  
Drums, Banjo, Bass

**Synopsis:** (Figure — four times thru) Heads prom-  
enade half way — sides right and left thru —  
ladies chain — chain back — circle — swing —  
allemande — allemande thar — shoot star,  
right and left — four ladies chain — thar star  
— shoot star — skip one — swing next —  
promenade — swing.

**Comment:** A good tune and danceable music.  
Recorded at a lively tempo. The dance pat-  
terns are close timed. Rating: ☆+

**JINGLE BELLS — Magic 1003**

Key: E Tempo: 130 Range: High HD  
Caller: Fred Bouvier and Charlie Low LC

Music: Western 2/4 — Piano, Guitar, Drums, Bass.

**Synopsis:** (Break) Ladies promenade — swing at  
home — circle — allemande — grand right and  
left — swing — promenade. (Figure) Heads  
right and left thru — lead right, circle to a line  
— cross trail — allemande — grand right and  
left — do sa do — promenade corner.

**Comment:** A novelty number that is quite sea-  
sonal. A gimmick voice is added (similar to  
the Chipmunks of pop record fame), sharing  
the calling with the caller. Rating: ☆+

**DANG ME — MacGregor 1051**

Key: C Tempo: 128 Range: High HC  
Caller: Don Stewart Low LD

Music: Western 2/4 — Accordion, Guitar, Banjo,  
Piano, Drums, Bass

**Synopsis:** (Break) Do sa do corner, see saw part-  
ner — circle — allemande — allemande thar —  
shoot star — weave by one — box gnat, change  
hands — allemande corner — right and left  
grand — promenade — swing. (Figure) Head  
ladies chain right — side ladies chain — heads  
half square thru — split outside, round one to  
a line — star thru — substitute — allemande —  
grand right and left — promenade — swing.

**Comment:** Music is good and the tune is unusual  
(some will like, others will not). The dance



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patterns are conventional and the lyrics are well metered. Rating: ☆+

**CHINATOWN — Mustang 113**

**Key:** B flat **Tempo:** 130 **Range:** High HD  
**Caller:** Snooky Brasher **Low LB**

**Music:** Western 2/4 — Guitar, Trumpet, Piano, Banjo, Bass, Drums, Saxophone

**Synopsis:** (Break) Docey corner — see saw partner — allemande — weave — box gnat — do sa do — star thru — allemande — promenade. (Figure) Four ladies star right — back by left — star promenade — heads wheel — star thru — Calif. twirl — pass thru — swing corner — promenade.

**Comment:** Another version of a tune that has been done several times. The music is quite danceable and the pattern of the figure is one that has not been over-used. Rating: ☆+

**SAY IT WITH A SMILE — Blue Star 1749**

**Key:** C **Tempo:** 128 **Range:** High HC  
**Caller:** Curley Custer **Low LB**

**Music:** Western 2/4 — Accordion, Piano, Drums, Guitar, Bass

**Synopsis:** (Break) Do sa do corner — see saw partner — men star right — allemande — weave — do sa do — allemande — swing — promenade. (Figure) Heads half square thru — do sa do outside two — ocean wave — right and left thru — dive thru — square thru 5 hands — allemande — pass partner — swing right hand lady — promenade.

**Comment:** Music is typical for this label. Tune is easy to sing and dance patterns are well timed. Dance lacks excitement and word meter needs adjusting. Rating: ☆+

**SHE DIDN'T KNOW THE GUN WAS LOADED — Old Timer 8201**

**Key:** B flat **Tempo:** 128 **Range:** High HC  
**Caller:** Don Atkins **Low LC**

**Music:** Western 2/4 — Guitar, Drums, Clarinet, Vibes, Bass-Guitar

**Synopsis:** (Break) Circle — allemande — grand right and left — do sa do — men star left — partner right, corner left — promenade. (Figure) Heads right and left thru full turn — half sashay — backtrack — half square thru — right and left thru — dive thru — Calif. twirl — allemande — do sa do — corner swing — promenade.

**Comment:** A novelty tune and acceptable music. The dance patterns have conventional timing and some gimmick lyrics. Rating: ☆+

**SECOND FIDDLE — Prairie 1006**

**Key:** C **Tempo:** 128 **Range:** High HA  
**Caller:** Al Horn **Low LB**

**Music:** Western 2/4 — Accordion, Guitar, Drums, Bass-Guitar

**Synopsis:** (Break) Four ladies chain — circle — allemande — daisy chain — allemande — grand right and left — do sa do — allemande — promenade. (Figure) Heads square thru — do sa do ocean wave — swing thru — U turn

## LATEST RELEASES on these OUTSTANDING LABELS

**BLUE STAR:**

- 1749 — **Say It With a Smile**  
Caller: Curley Custer, Flip Inst.
- 1750 — **Blue, Blue Eyes**  
Caller: Andy Andrus, Flip Inst.
- 1751 — **Say Hello**  
Caller: Buford Evans, Flip Inst.
- 1752 — **Honey Love**  
Caller: Bob Fisk, Flip Inst.
- 1753 — **Bayou Baby**  
Caller: Andy Andrus  
Round
- 1754 — **Invisible Tear**  
Marty Winters  
Swinging Two Step  
Chuck and Maryann Lisle

**KEENO:**

- 2300 — **Build a Bungalow**  
Caller: Harold Bausch, Flip Inst.
- 2310 — **Round Robin**  
Caller: Harold Bausch, Flip Inst.

**BOGAN:**

- 1179 — **Freight Train**  
Caller: Billy Dittmore, Flip Inst.
- 1180 — **Two Timin Gal**  
Caller: Darrel Slocum, Flip Inst.
- 1181 — **Singin and Swingin**  
Caller: Darrel Slocum, Flip Inst.
- 1182 — **Polka on a Banjo**  
Caller: Joe Robertson, Flip Inst.

**ROCKIN "A":**

- 1319 — **Oh Baby Mine**  
Caller: Paul Childers, Flip Inst.
- 1320 — **Buckle Down**  
Caller: Norman Becnel, Flip Inst.
- 1321 — **My Gal Sal**  
Caller: J. P. Jett, Flip Inst.
- 1322 — **Boil The Cabbage, Key A**  
Rag time Annie, Key D  
Hoedowns
- 1323 — **Sweet Baby**  
Caller: Bill Wilson, Flip Inst.

**LORE:**

- 1073 — **Grand Old Flag**  
Caller: Red Bates, Flip Inst.
- 1074 — **Cry Baby**  
Caller: Allen Tipton, Flip Inst.
- 1075 — **Basin Street Blues**  
Caller: Johnny Creel, Flip Inst.
- 1076 — **Are You From Dixie**  
Caller: Johnny Creel, Flip Inst.
- 1077 — **Betcha My Heart I Love You**  
Caller: Bob Augustin, Flip Inst.

**SWINGING SQUARE:**

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- 2323 — **Steppin Out With My Baby**  
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back — square thru  $\frac{3}{4}$  — allemande — do sa do — corner swing — promenade.

**Comment:** Dance patterns are interesting and music is adequate. A caller who can generate excitement might really put this one over.

Rating: ☆+

### TWO TIMIN' GAL — Bogan 1180

**Key:** D **Tempo:** 130 **Range:** High HB

**Caller:** Darrel Slocum **Low LB**

**Music:** Western 2/4 — Piano, Trumpet, Guitar, Bass, Drums, Clarinet.

**Synopsis:** (Break) Do sa do corner — see saw partner — gents star right — do paso — allemande thar — slip clutch, allemande — do sa do — promenade. (Figure) Heads cross trail — turn

back, swing opposite — face middle, pass thru — round one — in middle star right — allemande — pass partner — swing right hand lady — promenade.

**Comment:** A good time and good music. The dance patterns are conventional, the timing is good and callers should not have trouble adjusting the word meter.

Rating: ☆☆

### HOME IN SAN ANTONIO — Swinging Square 2324

**Key:** D **Tempo:** 128 **Range:** High HB

**Caller:** Billy Brooks **Low LG**

**Music:** Western 2/4 — Guitar, Accordion, Banjo, Bass, Drums, Bass

**Synopsis:** (Break) Allemande — partner right —

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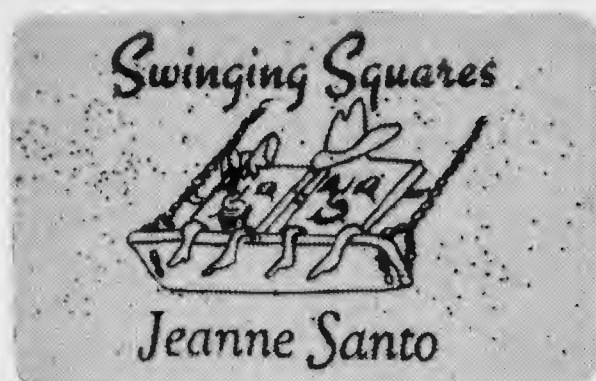
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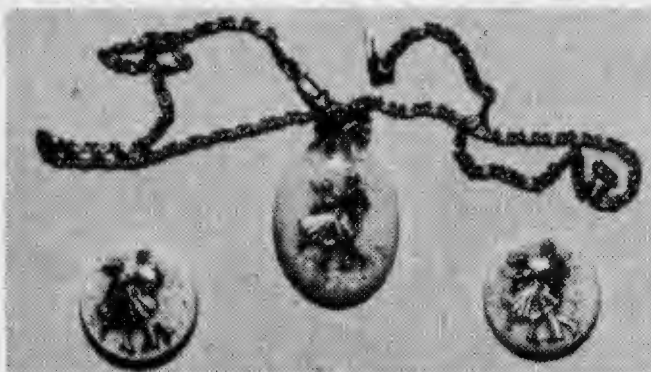


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girls star left — box the gnat — gents star left — do sa do — allemande — grand right and left — promenade. (Figure) Ladies promenade — box the gnat — gents star left — box the gnat — pull by, swing corner — allemande — do sa do — allemande — promenade.

**Comment:** A good tune and standard dance patterns but the combination seems to lack excitement.

Rating: ☆

## LONG BLACK VEIL — Wagon Wheel 301

Key: D Tempo: 134 Range: High HA

Caller: Beryl Main Low LA

Music: Western 2/4 — 2 Guitars, Mandolin, Bass

Synopsis: (Figure — four times thru) Head ladies chain — circle — allemande — do sa do —

promenade — heads wheel — right and left thru — right hand star — heads star left once around — do sa do — swing — allemande — do sa do — promenade.

**Comment:** A gimmick tune with gimmick lyrics. Music is well played and dance patterns are standard. This will take work to learn and will have limited use.

Rating: ☆+

## BLUE BLUE EYES — Blue Star 1750

Key: A Tempo: 126 Range: High HC

Caller: Andy Andrus Low LC

Music: Western 2/4 — Accordion, Guitar, Banjo, Piano, Bass, Drums.

Synopsis: (Break) Four ladies chain — circle —

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allemande — thar star — shoot star — weave — promenade. (Figure) Head ladies chain right — new heads chain across — heads half square thru — square thru  $\frac{3}{4}$  — allemande — do sa do — swing corner — promenade.

**Comment:** Music is quite danceable. The routines have good timing and move smoothly. Rating: ☆☆

## HOEDOWNS

**SOMETHING OLD — Wagon Wheel 107**

Key: F Tempo: 122

Music: (Wagon Masters) Guitars, Drums, Bass

**SOMETHING NEW — Flip side to above**

Key: G Tempo: 130

**Music:** (Wagon Masters) Vibes, Guitar, Drums, Bass

**Comment:** Something Old features a guitar lead and Something New features the vibes. Both well played but a little light on rhythm and heavy lead. Rating: ☆☆

## ROUND DANCES

**UNDER THE STARS — Windsor 4701**

Music: (Sundowners Band) Guitar, Violin, Organ, Bass, Drums

Choreographers: Audrey and Van Van Sickle

**Comment:** A good waltz tune and an interesting and fast moving waltz routine. 8 meas are repeated.

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**TANGO ADIOS** — Flip side to the above

**Music:** (George Poole) Piano, Flutes, Drums, Clarinet, Saxophone, Accordion, Bass

**Coreographers:** Helen and Eddie Palmquist

**Comment:** Good music and a well composed tango routine for experienced round dancers but also suitable for teaching the tango.

**LUCKY DUCKY — Hi-Hat 810**

**Music:** (Gene Garf) Flutes, Clarinets, Piano, Drums, Bass-Guitar, Accordion

**Choreographers:** Irv and Betty Easterday

**Comment:** A very easy two-step routine to lively and well played music.

**TODAY** — Flip side to the above

**Music:** (Jerry Vaughan) Piano, Trumpets, Guitar,

Cello, Bass, Claviatta, Drums

**Choreographers:** Merl and Delia Olds

**Comment:** A full band waltz arrangement of the currently popular folk song. Waltz routine is for experienced dancers but not difficult.

**I COULD HAVE DANCED ALL NIGHT —**

**Grenn 14067**

**Music:** (Al Russ) Violins, Guitar, Trombone, Piano, Trumpet, Bass

**Choreographers:** Blackie and Dottie Heatwole

**Comment:** Excellent music in slow waltz tempo. The dance routine is not difficult but not for the novice. 8 measures of the routine are repeated.

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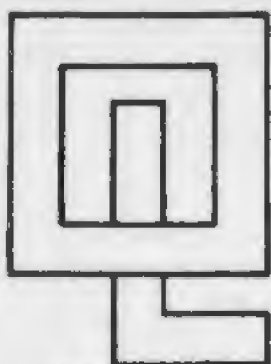
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**GEORGIA BLUES** — Flip side to the above  
**Music:** (Al Russ) Saxophone, Piano, Drums, Trumpet, Bass  
**Choreographers:** Manning and Nita Smith  
**Comment:** Lively music and a fast moving and interesting two-step routine.

#### OLD MAN RIVER — Blue Star 1748

**Music:** (The Texans) Guitars, Trumpet, Piano, Saxophone, Bass, Drums, Clarinet  
**Choreographers:** Ken and Jean McCormick  
**Comment:** Music is quite danceable. The two-step routine has no difficult parts but is quite busy. The dance is divided into parts and several sections are repeats.

**PETTICOAT JUNCTION MIXER** — Flip side to the above

**Music:** (The Texans) Guitars, Piano, Drums, Bass, Accordion  
**Choreographers:** Ben and Vivian Highburger  
**Comment:** A fun mixer with no turning two-steps. Music is lively.

#### RUBY ANN — Belco 210

**Music:** (Belco Rhythm Boys) Vibes, Saxophone, Guitar, Piano, Drums, Bass  
**Choreographers:** Bill and Marie Brown  
**Comment:** A lively two-step routine and good

*(Please grapevine to page 60)*



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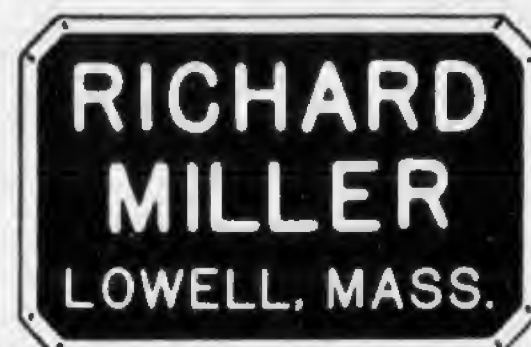
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# The CALLER OF THE MONTH



*Jack Livingston — Speedway, Ind.*

THE NAME OF Jack Livingston's home town doesn't necessarily indicate the type of square dance calling in which he specializes. "Each group has its own personality," says Jack, "and if they want smooth swinging calls, that's what they should have. However, if the word is 'go,' then I like to give out with that type of calling, too."

Jack is a native Hoosier. His first interest in square dancing involved playing the guitar or fiddle at local dances near his home in southern Indiana. All of his family is musically inclined and his father and a brother were callers at one time.

When Jack married and moved to Speedway, his wife Grace helped sway his interest to dancing and later to calling. He has moved thru all phases of the square dance movement, as musician, dancer, caller, instructor, recording artist and travelling caller.

His first club was the Jacks and Jills, organized in 1951 and still going strong. Two other local clubs, Livewires and Sidewinders, also have Jack as caller.

Jack began his travelling in the interests of square dancing in 1954 and soon found it advisable to give up his regular job with Allison Division of General Motors and devote his entire time to the field of square dancing. He

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As the Livingstons' son Stephen might say, "There's never a dull moment in a square dance family."

*(Last of the Record Reviews)*

danceable music. Dance is not difficult with several repeated sections.

**NO ONE BUT YOU** — Flip side to the above  
**Music:** (Belco Rhythm Boys) Violin, Guitar, Piano, Vibes, Saxophone, Drums, Bass  
**Choreographers:** Dottie and Jules Billard  
**Comment:** Pleasant music and an interesting slow tempo waltz routine. 8 measures are repeated.

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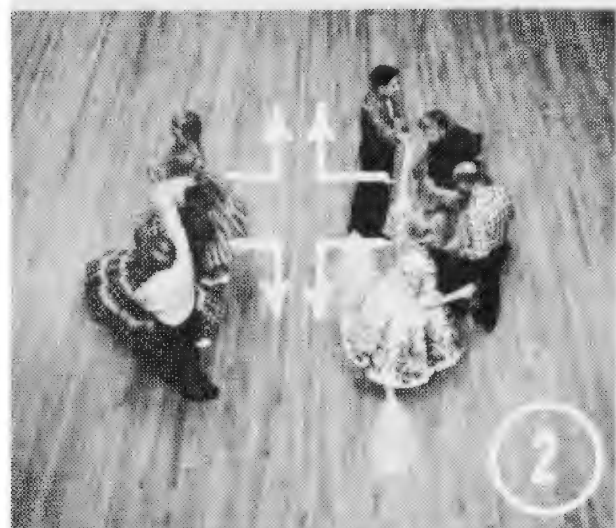


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## EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

**H**ERE'S A FAIRLY LOGICAL MOVEMENT that has been receiving quite a bit of attention. Chances are, you may be able to work out a descriptive call that goes with it. Here's one description the way it was told to us.

### LOOP THE LOOP

by Vern Callahan, Flint, Michigan

From a line of four facing in the same direction (in lady, man, lady, man formation), the centers arch and the ends dive under. As is customary, those making the arch do a simple Frontier whirl to reverse their facing direction, while the couple having dived under the arch separates, walks forward and around to eventually stand as a couple behind the couple whose arch they have dived under.

Although this movement could undoubtedly be executed for a single line as described above, we show it here as two facing lines having passed thru (1). The center couples make an arch while the ends come forward and dive under (2). The couple who made the arch simply do a Frontier whirl to face the center of the set while those who dived thru walk around one person (3) to meet as couples behind our outside pair (4). In this case, they end in starting double pass thru position. For some drills on this movement, please turn to page 35 in the Workshop section.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*



BOB  
PAGE



DAVE  
TAYLOR

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